V O G U E



SPRING FABRICS AND ORIGINAL DESIGNS

FEBRUARY 1 · 1930

PUBLISHED EVERY OTHER THURSDAY

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PRICE 35 CENTS

aberfoyle fabrics

ABERFOYLE FABRICS are well known to those women who seek out the smart and unusual. They are modern weaves to which fine cotton, Bemberg and rayon contribute their particular charm. They are fadeless fabrics that one may wash. To their liveliness of design, they add something of distinction. They are finer in quality . . . so varied that one may choose them correctly for tailored, formal, or intimate wear. And one may choose them so easily. Good department stores everywhere sell Aberfoyle Fabrics.



This little chemise of Svelda Tripoli represents the latest slant on underthings. Its amusing spiral flowers are prim in a French way.



Mothers and daughters with fashionable intentions dress to show a family resemblance. Knowing that plaids and checks are an exclusive fashion, they appear in the new Three Shilling Ginghams repeatedly



The newest evening gowns have gone Directoire as to waistlines, and are tightly fitted at the hips. This new molding requires a chiffon that is firmer. That's why Svelda Chiffon Crepe by Aberfoyle is being used so much.



Berthé suit, called "Tommy," is copied in one of the most thrilling new cottons for Palm Beach 1930. It is a reversible waffle weave by Aberfoyle. In Berthe's suit both sides of the fabric are used. Notice the uneven godets of the skirt.

© Galey & Lord, Inc.,
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aberfoyle fabrics

For swatches of the newest Aberfoyle Fabrics, write to the Aberfoyle Fabric Exhibit, The Boardwalk, Atlantic City, N. J.

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NEW YORK



GOLFLEX

The southern pleasure seeker or the town woman who wears her top-coat will find new interest in this Golflex canton crepe ensemble. The jacket disposes of itself with a casual cut-away movement. The eggshell blouse fits snugly whether worn over or under the chic little skirt that flares from cunning side hipped seamings. In cashew tan, bedouin brown, cordoba red, summer-leaf green, horseshow blue and black . . . Created and distributed by Wilkin—Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould Samuel, Montreal. $39.50

Vogue is published fortnightly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscription for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

To frame a well-beloved face . . .



THERE are certain of our possessions which we rightly consider priceless, and a photograph is frequently among them. Father and Mother . . . a lovely profile of Barbara, now at school . . . a casual snapshot, enlarged, that you took your first summer together . . . these captured moments have a precious meaning. You want to keep them, always.

It almost goes without saying that such photographs should be beautifully framed. Like flowers in a room, the frame effects a final, gracious touch. And it will serve, as well, to guard and preserve the portrait.

Among people who value the good things of life, it is almost taken for granted that the frame will be of fine leather. And if you could watch these people as they buy, you would discover that the great majority of them govern their purchases by the presence of a tiny golden keystone R. That imprint is to be found upon each article of fine leather made by C. F. Rumpp & Sons, Inc., of Philadelphia. It is the word of this establishment . . . and you could ask no surer bond.

For into each article manufactured by this house have gone generations of knowing how. Master craftsmen, trained in exacting schools, work with the tradition of excellence always before them. The finest materials are used, and only the finest. The result is a gift of surpassing beauty . . . exquisite . . . lasting . . . endowed with perfect taste.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better department stores, jewelers, stationers, and leather goods stores.

Quite frequently, it is desirable to group together several important photographs. This handsome work, a drawing-room folio, is exquisitely hand tooled in the Florentine manner, and has a gold-tooled border. Other designs and colors are available in a wide variety.



When one wishes to keep two photographs together, the double frame is an effective solution. The illustration shows an extraordinarily beautiful frame in black calfskin, with white jade inserts and a gold-tooled border.



For the single photograph, which will be kept in an intimate place . . . a lovely frame of black calfskin, with inserts of red cinnabar or white jade, and a gold-tooled border. It may also be had without the inserts, in many colors.

C. F. RUMPP & SONS, INC.

PHILADELPHIA AND NEW YORK

ESTABLISHED 1850

By Invitation Member

GUERLAIN



LIU

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Bracelet — three cabochon emeralds connected by links of round and baguette diamonds.
A Ring — panel-shape emerald of fine quality and color.

J. E. CALDWELL & CO.

PHILADELPHIA



Celanese Ninon in a lacy print of delicate tracery fashions this dinner dress with its smart bolero-capelet.

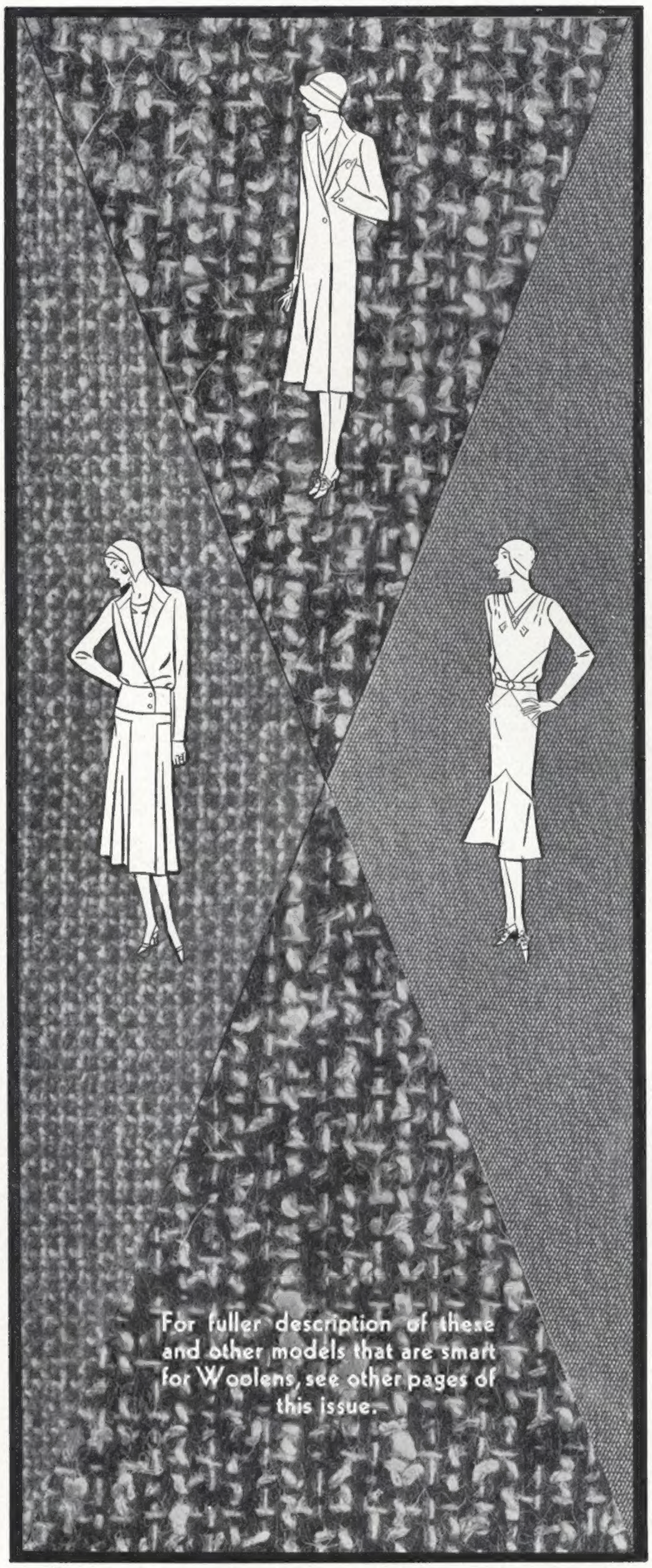
Now Smart Frocks Must Not be Tub-Shy

It's a sensible fashion for spring and summer, and a very smart one this year—especially if the fabrics are Celanese. For whatever the weave—from filmiest Ninons to rich Satins and Taffetas—Celanese Fabrics come out of the tub with added loveliness. You can be sure that they will not shrink or stretch, and, being free from weighting, that they will not lose their original body and lustre. For the coming season, smart weaves—in prints and plain colors—include Voiles, Ninons, Satins, Taffetas, Crepes and Mirrocel, with several lovely new textures combining Celanese and silk.

CELANESE *Fabrics*

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City



FASHION LEADERS in WOOLENS

WOOLENS are a very definite and important part of the mode for Spring. The new Woolens are soft in texture, light in weight and almost unbelievably easy to handle. The fabrics listed below feature those interesting variations in weave which make them fashion leaders.

Write to Department 18 for samples

RODIER'S CREPE GRANIC is a new twill-like fabric for coats and suits. Like all Rodier fabrics it is soft and supple and it comes in cedar brown, cinnamon brown, two dark blues, firebrand red, flesh-tint, dove gray, Lido green and white. 43 inches wide, $6.50 a yard

KASHMIR COATINGS have a soft, smooth finish that makes them eminently suitable for handsome coats. New colors. 54 inches wide, $8.50 a yard.

ENGLISH TWEEDS feature the mannish mixtures and nubbed weaves that are so smart for sports' suits and coats. 54 inches wide, $7.50 to $12.50 a yard.

VIYELLA FLANNEL is guaranteed not to fade or shrink when it visits the tub. Excellent for children's and women's frocks. Wide range of pastel and dark colors and in smart stripes and checks. 31 inches wide, $1.85 and $2.00 a yard.

CREPE TWEEDS are featherweight for Spring suits and frocks. The surface has a crepe-like weave and they come in monotones or in sharply contrasting mixtures. 54 inches wide, $6.50 a yard.

TCHINELLA CREPE is soft and exceptionally light in weight. It looks like a jersey but it is crepe. In smart light and dark colors for frocks and "dressmakery" suits. 54 inches wide, $5.50 a yard.

CORDOVAN CREPE has a twill back and a crepe surface. Firm yet soft in texture for suits and frocks. Smart street shades. Exceptional value. 54 inches wide, $3.75 a yard.

ENGLISH COVERT POPLINS tailor beautifully. In the smart colors for frocks, suits and ensembles. 54 inches wide, $5.95 a yard.

ENSEMBLE CHEVIOTS, a new Spring Woolen, features solid colors and two-tone effects. In the new shades for street or sports. 54 inches wide, $5.50 and $6.50 a yard.



Reg. U.S. Pat. Off.

McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST.
DEPARTMENT 18 NEW YORK

RAJAH
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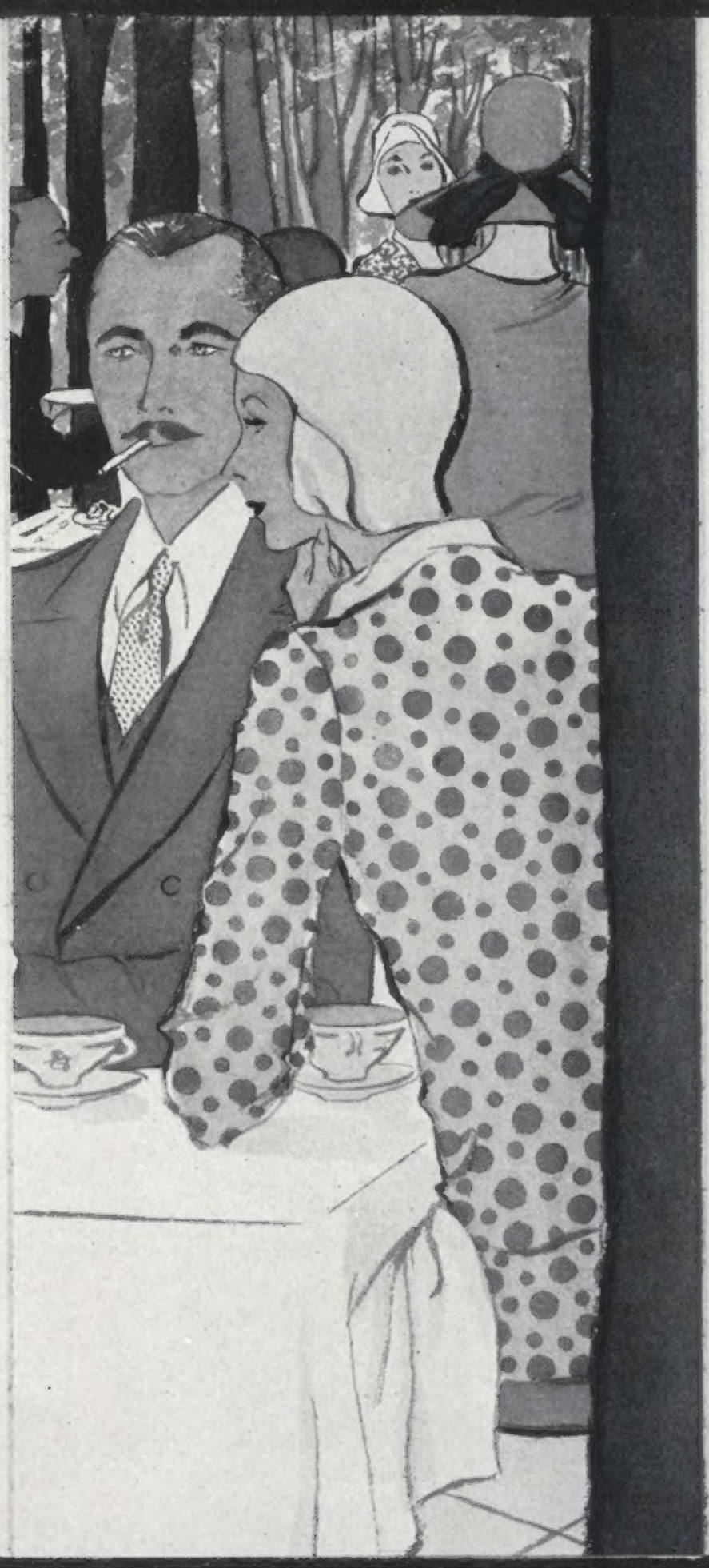
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AND

"Regalia"
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THE WORLD'S BEST KNOWN SHANTUNGS LEAD THE SPRING MODE



Women who are accustomed to the best choose frocks of Rajah, Yo-San and Regalia in beautiful colors and exquisite designs. They launder perfectly.

Each frock and ensemble of Rajah, Yo-San and Regalia is labeled . . . and every yard sold by piece-goods departments carries our trade-mark for your protection. ▾ ▾ ▾ ▾ ▾

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These SHANTUNGS are all silk, pure dye and launder perfectly



"CARMEN"

from Havana—the land of sunshine and languorous beauty.

The romantic Spanish influence in styles this season introduces El Encanto's own creation, "Carmen"—a seductively sophisticated Spanish evening gown fashioned of French taffeta—made to your order for $75.

El Encanto's ability to present original Paris styles almost at their very inception has won for us the just tribute of being nearer to Paris than any other store on this side of the Atlantic. So when you come to Havana, be sure to see our showing of gowns . . . Our custom dressmakers are recognized authorities on reproducing models in any materials that strike your fancy.

And you'll love the beautifully embroidered and finished French linen frocks—perfect for this climate—that are so modestly priced.

. . . The distinct foreign atmosphere of our store—especially our gift section, where imports galore greet you—and the hundreds of exclusive perfume creations—make El Encanto a veritable Shoppers' Paradise—with prices so very attractive because of lower Customs' duties.

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THE PHOENIX GIRL — BARBARA NEWBERRY

PHOENIX *and* ZIEGFELD

SET THE VOGUE FOR

Proportioned Stockings



When Ziegfeld, internationally famous producer, collaborated with Phoenix in selecting America's Most Beautiful Legs, the vogue for individually-proportioned hosiery began . . . Newspapers, magazines, movies, talkies spread the fame of beautiful Barbara Newberry, whose average legs became the Phoenix pattern. Millions of women learned the style effectiveness of Phoenix, made to her perfect proportions by the Accurator, most modern knitting process known . . . . Steadily, month by month, Phoenix popularity has increased. Small women, tall ones, indeed all types are equally enthusiastic. For Phoenix adapts the perfect average measurements to fit women of every size .... With fashionable chiffons at $1.95, the alphabet of smartness begins. Model "Barbara Newberry A," for the petite figure, is made to the lines of America's Most Beautiful Legs proportionately decreased in length and number of stitches. "Barbara Newberry B," following the exact measurements of the Phoenix Girl, is for the woman of average weight and height, while "Barbara Newberry C" is proportionately increased for taller women or those of more generous build. Three groups of new spring colorings—Sunlight, Starlight and All-Occasion—are now in the shops awaiting your selection. Chiffon, medium or service weaves, $1.50 to $2.95.

PHOENIX SILK *Hosiery*

ACCURATOR PROCESS
PATENTED MARCH 12, 1929

A R T I N F O O T W E A R



The "Avern" . . . a charming new afternoon slipper by Peacock . . . of Venetian purple kid with a new smart delicate buckle made exclusively for Peacock.

Every type of heel, from the very low to the extremely high, may be had in Peacock Hi-Arch, Narrow-Heel Shoe creations.



PEACOCK SHOES! . . . You see their regal beauty . . . you feel the joyous comfort of their exclusive Hi-Arch, Narrow-Heel feature . . . and you know your footwear could not be more correct . . . Prices are from Ten Dollars to Twenty-Five . . . Many Smart Styles are Ten and Twelve-Fifty.

PEACOCK SHOES

PEACOCK SHOE SHOPS AND DEPARTMENTS IN PRINCIPAL CITIES

BY BOYD-WELSH

1890 d and r 1930

DAGGETT *and* RAMSDELL

CELEBRATE THEIR FORTIETH ANNIVERSARY

WITH NEW PACKAGES



SWEET decorum happily combined with the daring gallantry of the war and post war days . . . the mauve decade gone dahlia so to speak . . . that's the debutante of 1930. A throwback if you will to the *quality* of your grandmother's young days but with a spirit of your own, too, that has never been matched in any age.

For you, the famous family of Daggett and Ramsdell cosmetics has been repackaged in enchanting new containers. Crystal and silver bottles . . . porcelain and silver jars . . . all charmingly monogrammed . . . all decorative enough to set out on your ancestral Duncan Phyfe dressing table . . . all containing exactly the right beauty aids for complete care of the skin throughout your busy life.

●

How to use them

First. Apply Daggett and Ramsdell's Perfect Cleansing Cream liberally. It liquefies instantly. Cleanses quickly. Wipe off with tissues.

Second. Apply Daggett and Ramsdell's Perfect Cold Cream and massage gently but thoroughly. Brings new life to the tissues. Erases wrinkles. Stimulates the circulation. Wipe off with tissues.

Third. Wet pad with Vivatone and slap the face sharply with it to close pores and invigorate the skin.

Fourth. Apply a whisk of Perfect Vanishing Cream before your make-up. Result: Youth! Freshness! Beauty!

●

For headaches and tired nerves, a gentle application of Ha-Kol (Headache Cologne). Quick, harmless, safe—used for years by physicians and the public.

●

All Daggett and Ramsdell Products in their new modern dress are on sale in the same drug and department stores where you are accustomed to buy.



The girl who inspired them

In the gay nineties the center of fashion whirled around the old Waldorf-Astoria Hotel on the corner of Fifth Avenue and 34th Street in New York. And thereby hangs one of the most romantic tales in all American business history.

For opposite this hotel was a little apothecary shop. And over that shop hung the name Daggett and Ramsdell. And within that shop, fashionable customers were to be seen daily, making their purchases of this and that. And behind the counter in that shop was a very clever man who had both knowledge and imagination. And as he watched the continuous parade of beauty . . . slender figures wrapped in velvet, dainty fingers concealed in mink muffs, sweet delicate faces blooming like roses under gorgeous ostrich plumes . . . he thought, "Something must be done to preserve all this fair beauty against the inroads of late hours, rich foods and wines, excitement and pleasures."

And so he set to work and evolved a face cream . . . a new kind of face cream that was better than any home-made creation ever concocted from the old recipe books . . . that could actually be put in jars and marketed far and wide so that the fashionables of other cities, and indeed, other lands, could enjoy its benefits. And so Daggett and Ramsdell's Perfect Cold Cream was born. Mr. V. Chapin Daggett himself invented the formula . . . with his own hands he made the first quantity . . . with his own hands he wrapped up the jars and sold them to his customers. For no sooner had Perfect Cold Cream appeared on the counter of that little old apothecary shop, than the news flew like wild fire among his customers. "Here," they said, "is just what we have longed for." And so it was not long before the whole fashionable world was using and praising the new cream. Queens of fashion and Princesses Royal of the theatre flocked to buy. And that is how Perfect Cold Cream is today a tradition in smart households and in the theatre, passed on from grandmother to daughter to granddaughter. Once the best and still the best!

The Man who Created these Creams and Lotions



V. Chapin Daggett, *founder*

The Debutante Kit





The girl who now uses them

We've saved till last, the best part of this story. There is a perfectly charming new introductory package of the Daggett and Ramsdell products, all in their 1930 dress. Perfect Cold Cream, Perfect Vanishing Cream, Perfect Cleansing Cream in regular sizes—*not samples.* A special bottle of Vivatone, too; absorbent tissues and cotton; and a practical new beauty book with all sorts of important information in it. A complete beauty outfit called the *Debutante Kit.* You've never seen anything like it for the money. If you want one, send 50c. to Daggett and Ramsdell, 2 Park Avenue, New York. These kits cannot be bought in the stores as we are making a special offer direct to you to celebrate our fortieth anniversary. This is a real bargain. Do send for it. It makes a marvelous week-end or traveling package; you can keep one in club locker or desk. There's enough of each product in the Kit to give yourself several complete facials. Mail the coupon at once, for our supply of Kits won't last forever!

Special Offer — FIFTY CENTS

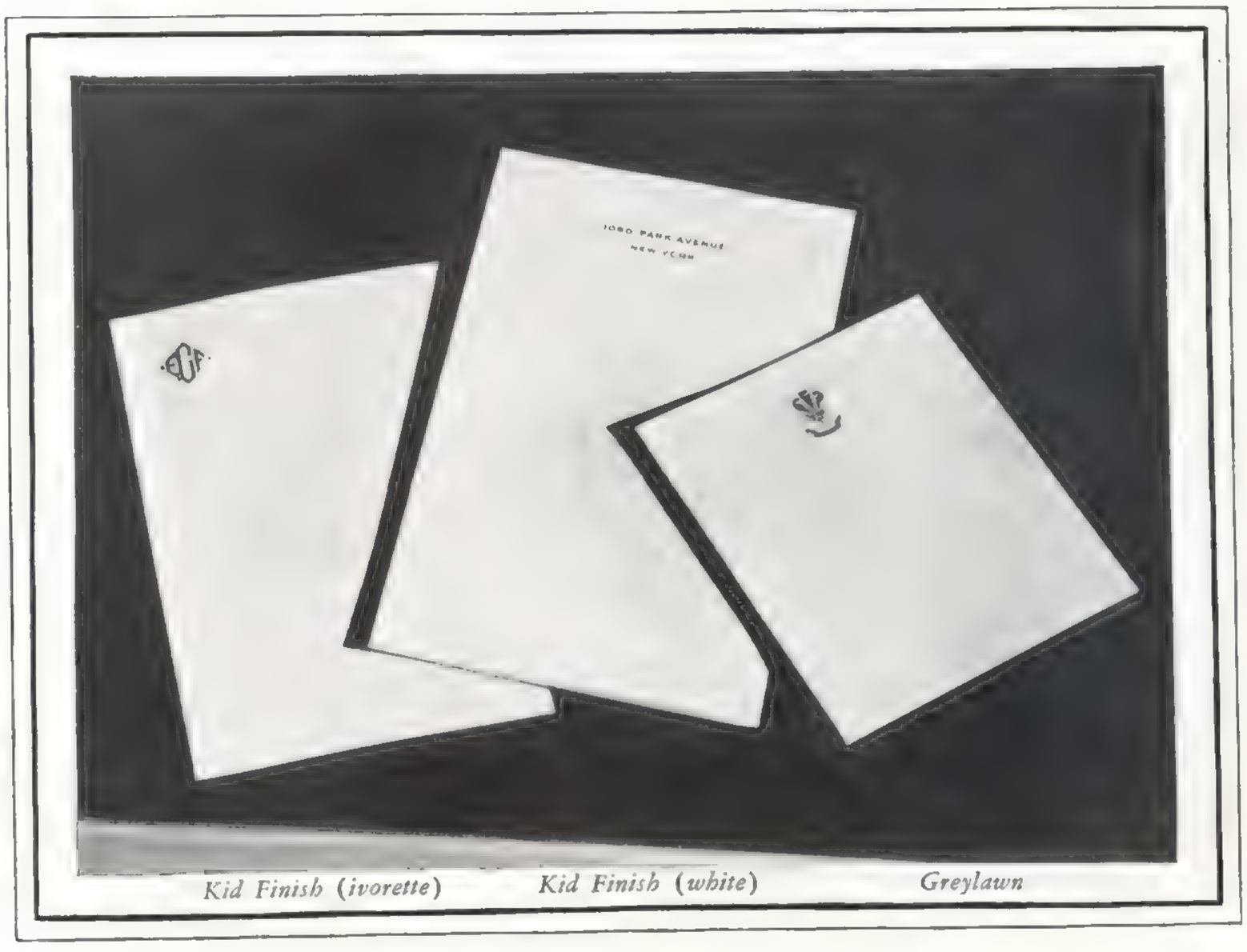
DAGGETT & RAMSDELL
Dept. K-2
Two Park Ave., New York

Enclosed find 50 cents for Daggett and Ramsdell's Debutante Kit.

Name _____

Street _____

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Kid Finish (ivorette) *Kid Finish (white)* *Greylawn*



Greylawn



Like its owner, a town house suggests contact with the world and the dignity and sophisticated graciousness of those who live therein. The indication here would be, to a woman of taste, that her writing paper likewise suggest the surroundings from which her notes and letters come. CRANE'S GREYLAWN *in grey with silver embossing adequately translates the formalities of town usage.* CRANE'S KID FINISH *in ivorette with monogram in gold, and* CRANE'S GREYLAWN *with an embossed monogram in darker grey, are other interesting possibilities. On the other hand,* CRANE'S KID FINISH *with a black embossed address spelled out is often favored for general family use.*

The texture and decoration of the page of note paper have a definite bearing upon its purpose, for the plain surface, which is more conservative, is probably more often used for acknowledgments in the third person. But the freer, more decorative papers seem to adapt themselves to notes to friends and informal invitations to dine or go to the theater.

The quality of Crane's fine writing papers is unquestioned. Wherever the best stationery is sold, there you will find Crane's. Without monogram, $2 *to* $20 *a box. With monogram, up to* $75.

Y Y Y

Eaton, Crane & Pike Company, Pittsfield, Massachusetts.

Crane's
Fine Writing Papers

DEBUTANTES MAKE SOCIAL TARDINESS THING OF THE PAST

Rebellion Against Fashionable Lateness at Dinner and Parties Is Successful

MEANING NOW OF R. S. V. P. IS REPLY OR BE IGNORED

Parents Aided Young Women in Effort to Make Men's Attendance Possible

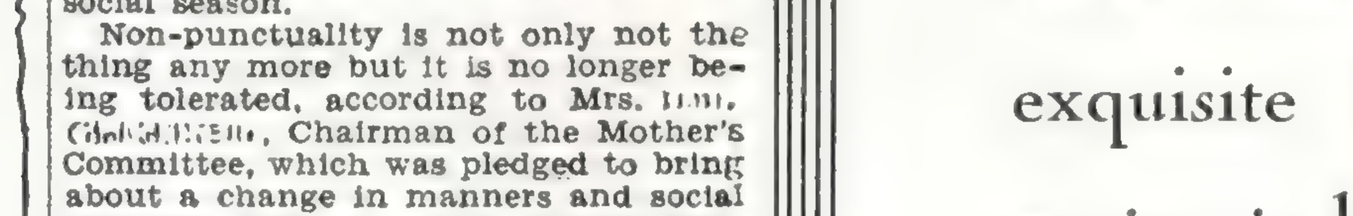
Being "fashionably late" is no longer fashionable. The socially successful person this season has to be punctual and gracious.

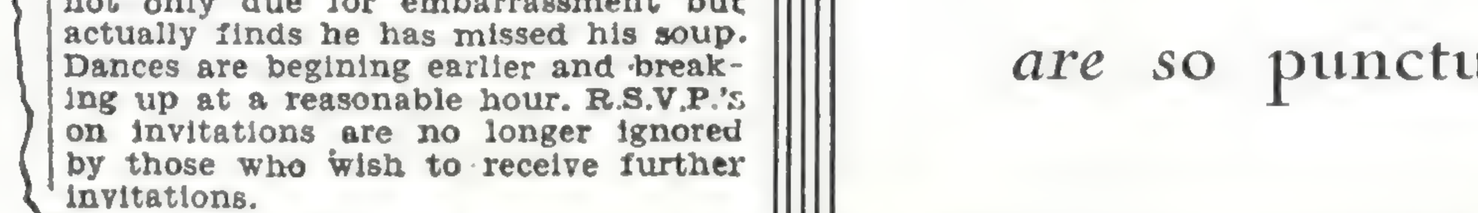
This is the dictum of none other than the debutantes of New York and their hostess mothers. A drive instituted last spring against late hours and slovenly manners is beginning to show results with the opening of the social season.

Non-punctuality is not only not the thing any more but it is no longer being tolerated, according to Mrs. [illegible], Chairman of the Mother's Committee, which was pledged to bring about a change in manners and social customs. Hostesses are becoming Spartan in their attitude toward delinquent guests. A late arrival to-day is not only due for embarrassment but actually finds he has missed his soup. Dances are begining earlier and breaking up at a reasonable hour. R.S.V.P.'s on invitations are no longer ignored by those who wish to receive further invitations.

Revolt Got Support

[illegible]revolt was started last spring [illegible]dent debutantes [illegible]ucadr[illegible]. [illegible] Trues- They





QUITE SO!

Debutantes *have* made social tardiness a thing of the past. Being "fashionably late" is no longer fashionable . . . The socially successful person this season has to be punctual and gracious . . . Hence the anomalous popularity of these exquisite Hamiltons — secret favorites in high society because they *are* so punctual and so gracious!



Above—The "CHEVY CHASE," Model A—17 jewels. One of the loveliest Hamiltons—in 14k white gold, with plain dial and inlaid enamel numerals, plain case (as shown), $75.

Upper Left—"The EUGENIE"—There's a sheer exquisiteness in this platinum 17-jewel model, encircled with 44 gleaming white diamonds, $600.

Lower Left—The "BRIARCLIFFE"—A charming new 17-jewel wrist model for ladies. In 14k white gold, $75. Raised gold numerals, $10 extra.

Other Hamiltons for men and women, $48 to $685.

Hamilton

The Watch of Railroad Accuracy

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LIST OF DISTRIBUTORS

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

HOW TO ORDER BY MAIL. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 15 N. Jefferson Street, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

IN ORDERING, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

HOW TO SEND MONEY. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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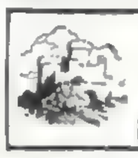
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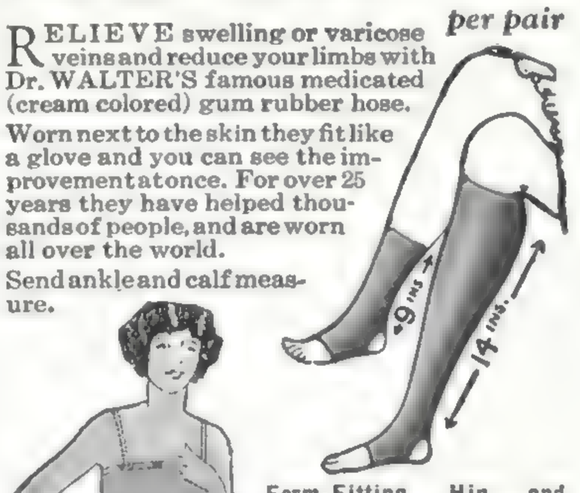
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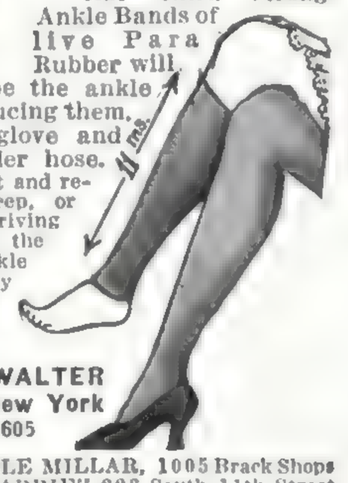
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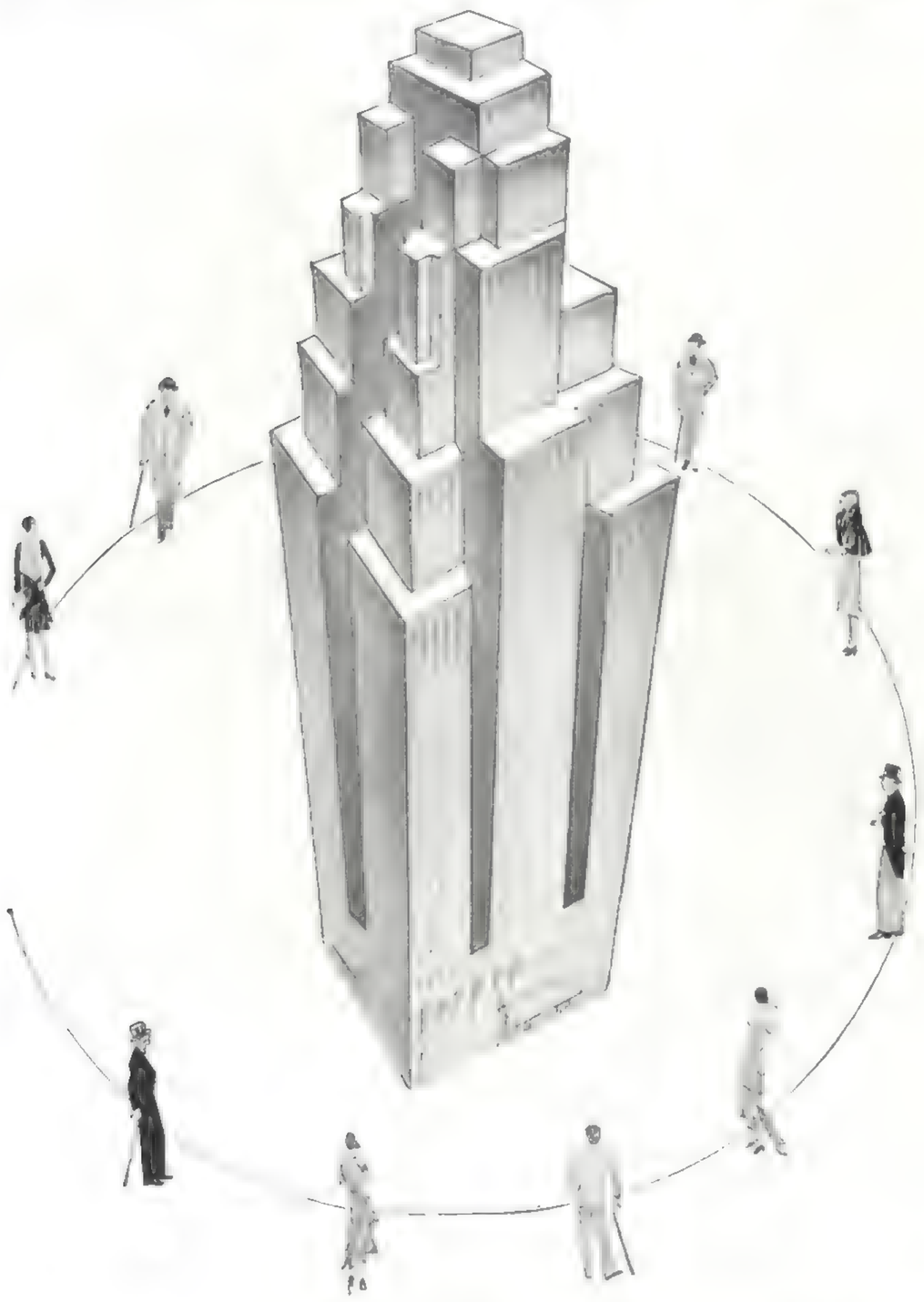
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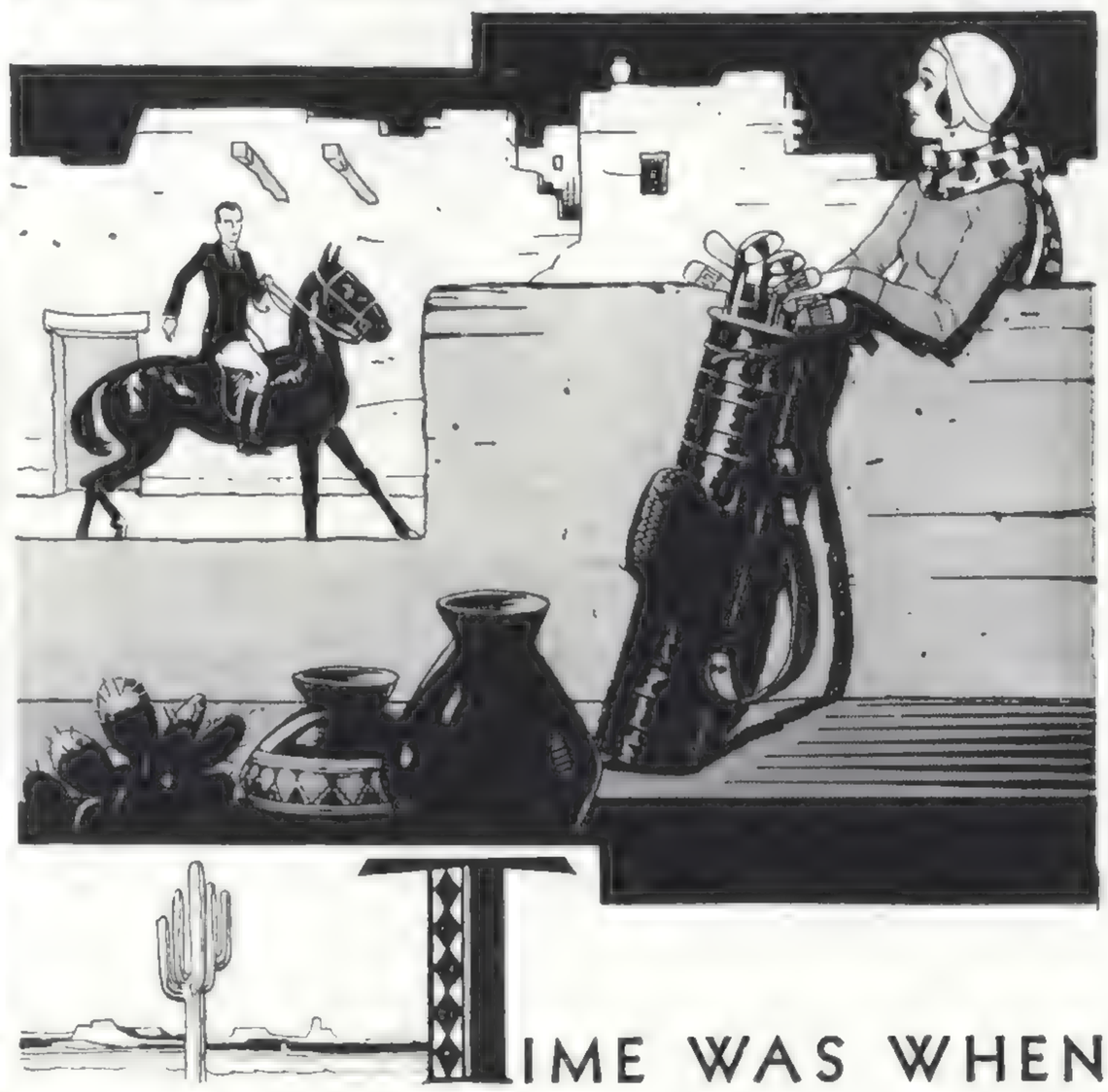
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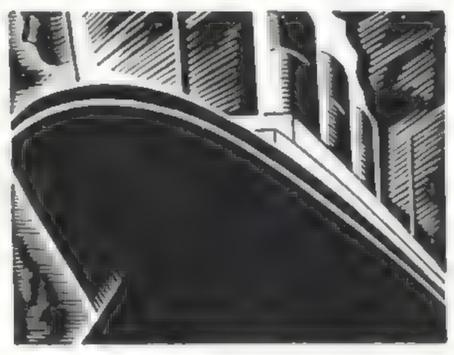


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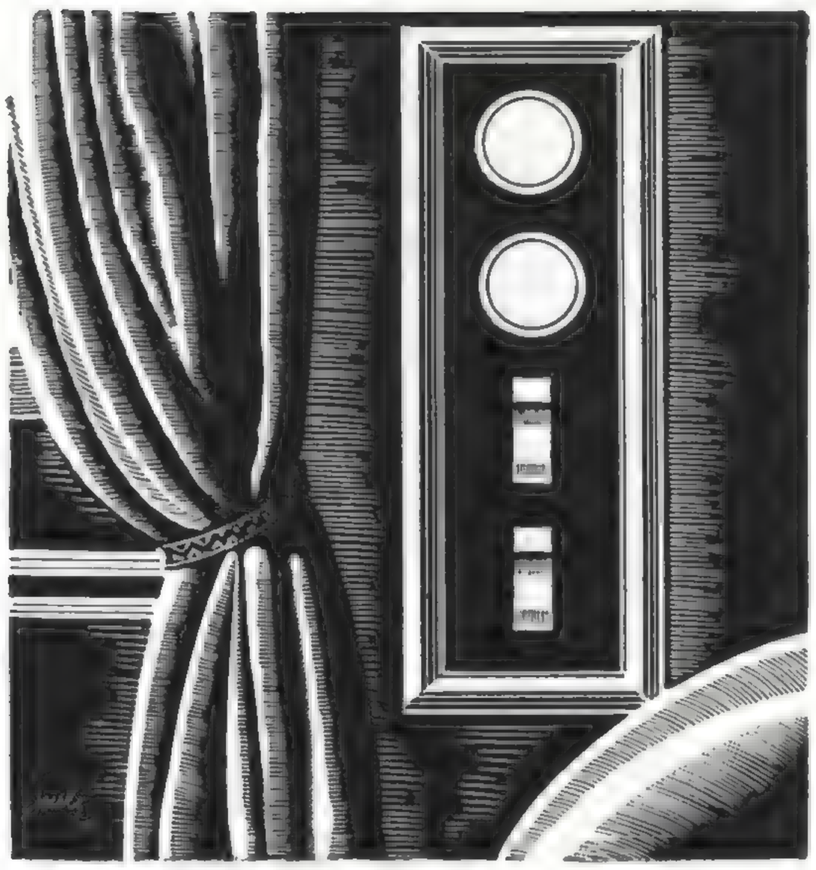
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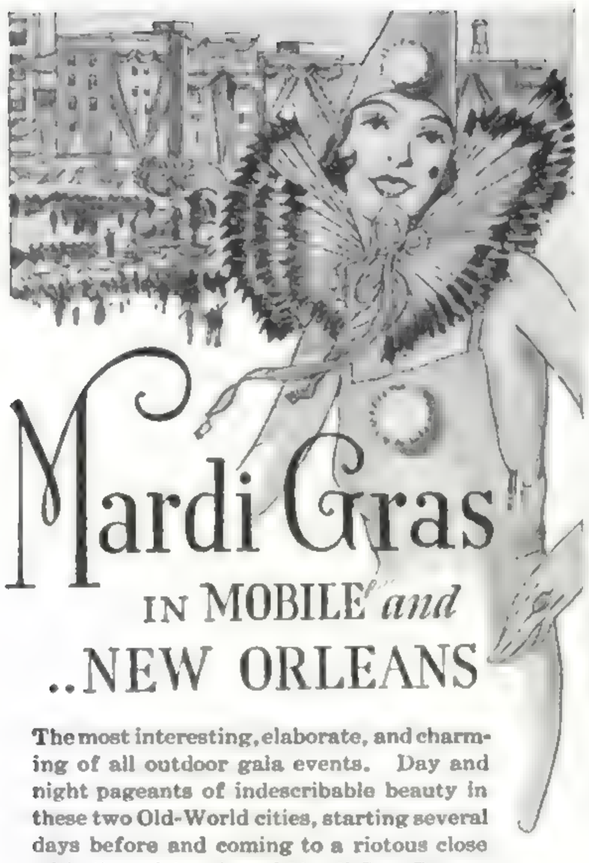


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Andrews—On December 21, to Mr. and Mrs. Joseph Andrews, junior (Helen Davis), a daughter.

Belknap—On December 23, to Mr. and Mrs. Charles Belknap (Dorothy Lamont), a son.

Benziger—On December 21, to Mr. and Mrs. Alfred F. Benziger (Nannie Hamilton), a son, Alfred Stoffel Benziger.

Chatellier—On December 19, to Mr. and Mrs. Jonathan Woods Chatellier (Alice King Vezin), a son.

Cook—On December 18, to Mr. and Mrs. Harold Huntting Cook (Alice Doyle), a daughter.

Grass—On December 20, to Mr. and Mrs. Andrew N. Grass (Celia Kip Banks), a son.

Haff—On December 16, to Mr. and Mrs. Carroll B. Haff (Gertrude Patterson), a daughter.

Knauth—On December 15, to Mr. and Mrs. Arnold W. Knauth (Wilhelmina de Peyster Conger), a son, Christopher Rutgers Knauth.

Russell—On December 24, to Mr. and Mrs. Charles H. Russell (Ethel King), a daughter.

Sutton—On December 16, to Mr. and Mrs. Frederick T. Sutton (Elizabeth Cook), a son.

DETROIT

Black—On December 10, to Doctor Gerald S. Black and Mrs. Black (Sallie Tibbetts), a daughter.

Carter—On December 8, to Mr. and Mrs. David S. Carter (Virginia Wilson), a son.

Chesbrough—On December 16, to Mr. and Mrs. William James Chesbrough (Helen Rosemary Lowe), a son.

PHILADELPHIA

Arndt—On December 17, to Mr. and Mrs. John Faulkner Arndt (Helen Chapman), a son, John Faulkner Arndt, junior.

Shipley—On December 18, to Mr. and Mrs. Walter Penn Shipley, junior (Mary Strawbridge), a son, Paul Emlon Shipley.

DEATHS

NEW YORK

Ashe—On December 11, R. Porter Ashe, husband of Emilie Chapman Ashe.

Baxter—On December 18, George White Baxter, husband of Margaret McGhee Baxter.

Burns—On December 27, in Monte Carlo, France, Walter Burns, husband of Evelyn Bentinck Burns.

Chapman—On December 20, Edwin Nesbit Chapman, husband of Florence Plunkett Chapman.

Delafield—On December 18, Maturin L. Delafield, husband of Julia de Pernay Delafield.

DEATHS—Continued

Gilpin—On December 18, Henry Brooke Gilpin, husband of Hattie Newcomer.

Kinsolving—On December 18, Lucien Lee Kinsolving, husband of Alice Brown Kinsolving.

Leighton—On December 21, George Bridge Leighton, husband of Charlotte Kayser Leighton.

Macomber—On December 23, Frank Gair Macomber, husband of Clara Robison Macomber.

Weld—On December 27, Edward Motley Weld, husband of Sarah King Weld.

ENGAGEMENTS

NEW YORK

Benjamin-Haskell—Miss Julia K. Benjamin, daughter of Mrs. William Massena Benjamin, to Mr. Joseph Farrell Haskell, son of Major-General William N. Haskell and Mrs. Haskell.

Bliss-Coddington—Miss Elizabeth Chalfant Bliss, daughter of Mrs. Edward Milton Bliss, to Mr. Edwin Broughton Coddington, son of Mr. and Mrs. Edward Dewitt Coddington, of Milwaukee, Wisconsin.

Boross-Cuyler—Miss Eugenia Boross, daughter of Mr. and Mrs. Eugen Boross, to Mr. John Potter Cuyler, junior, son of Mr. and Mrs. John Potter Cuyler, of Princeton, New Jersey.

Boross-Smith—Miss Alys Boross, daughter of Mr. and Mrs. Eugen Boross, to the Reverend J. Herbert Smith.

Conover-Slawson—Miss Margaret Conover, daughter of Mr. and Mrs. James Scott Conover, to Mr. George Clarke Slawson.

Downs-Mallory—Miss Mary Downs, daughter of Doctor A. Sherman Downs and Mrs. Downs, to Mr. Thomas D. Mallory.

Gibson-Sands—Miss Anne Aldridge Gibson, daughter of Doctor John Aldridge Gibson and Mrs. Gibson, of Leesburg, Virginia, to Mr. George Winthrop Sands.

Gray-Hall—Miss Zillah Lee Gray, daughter of Mr. and Mrs. Edward Wyllys Taylor Gray, to Mr. Reginald Saxton Hall, son of Mr. and Mrs. Samuel Stickney Hall.

Hancock-Williams—Miss Dora Hancock, daughter of Mrs. Charles Hancock, to Mr. Coleman Shaler Williams, son of Mr. and Mrs. Roger H. Williams.

Hill-Strong—Miss Ruth Curtis Hill, daughter of Mrs. Charles Baker, of Worcester, Massachusetts, to Mr. Prentice Strong.

Homer-Henry—Miss Hester Makepeace Homer, daughter of Mr. and Mrs. Sidney Homer, to Mr. Robert Edward Henry, junior, son of Mr. and Mrs. Robert E. Henry.

Jackson-Coonley—Miss Sarah Branch Jackson, daughter of Mr. and Mrs. Robert Jackson, to Mr. John Clark Coonley, son of Mr. and Mrs. Howard Coonley, of Milton, Massachusetts.

(Continued on page 34)

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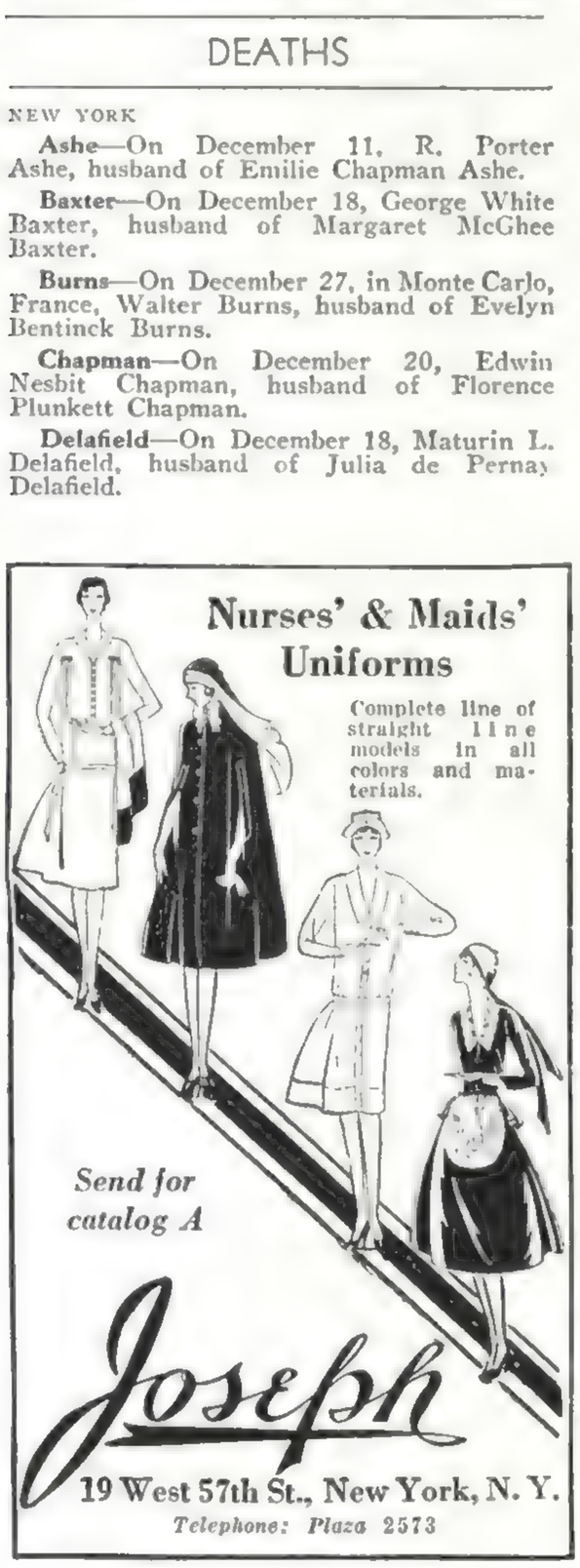
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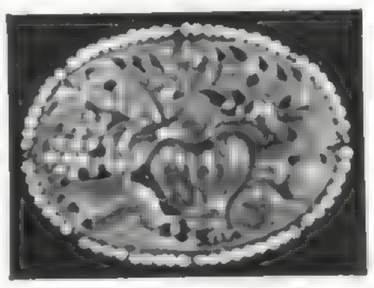
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SOCIETY

(Continued from page 33)

ENGAGEMENTS—Continued

Lodge-McCall—Miss Florence Lodge, daughter of the Reverend James T. Lodge and Mrs. Lodge, to Mr. George Leithan McCall, son of Mr. M. Johnstone McCall.

Morris-Montgomery—Miss Elinor Reed Morris, daughter of Mrs. Powell Morris, to Mr. John Seymour Montgomery, junior, son of Mr. and Mrs. John Seymour Montgomery.

Rockwell-Purser—Miss Harriet Conkling Rockwell, daughter of Mr. and Mrs. Frederick W. Rockwell, to Mr. John R. Purser, junior, son of Mr. and Mrs. John R. Purser, of Charlotte, North Carolina.

Slade-Peet—Miss Georgiana Slade, daughter of Mr. George Theron Slade, to Mr. Charles L. Peet, son of Mr. William F. Peet.

Slosson-Stoddard—Miss Ruth Wells Slosson, daughter of Mr. and Mrs. Frank Spooner Slosson, to Mr. Moreau Lawson Stoddard, son of Mr. and Mrs. Henry Buddington Stoddard.

Swords-Hoppin—Miss May Willis Swords, daughter of Mrs. Oliver H. P. La Farge, to Mr. Frederic Gallatin Hoppin, son of Mr. and Mrs. William Warner Hoppin.

Thomas-Cameron—Miss Lucia Thomas, daughter of Mr. and Mrs. Dwight P. Thomas, to Mr. John Hamilton Cameron, son of Mr. and Mrs. J. Melville Cameron.

Wells-Hamilton—Miss Elizabeth Mixter Wells, daughter of Mrs. Frederic Brown Wells, to Mr. Charles Alfred Hamilton, son of Mr. and Mrs. Burgoyne Hamilton.

White-Buzwell—Miss Edith White, sister of Mr. William Temple White, to Mr. Walker Buzwell, son of the late Frank W. Buzwell.

Williams-Boynton—Miss Sarah F. J. Williams, daughter of Mrs. John Van Schaick Oddie, of Stamford, Connecticut, to Mr. Jesse L. Boynton.

BALTIMORE

Downing-Redwood—Miss Alice Elizabeth Downing, daughter of Mrs. Bedford Marshall Downing, to Mr. John Redwood, junior, son of Mr. and Mrs. John Redwood.

Willis-Hill—Miss Elsie Jean Willis, daughter of Mr. and Mrs. John Macy Willis, to Mr. George Roberts Hill, son of Mr. and Mrs. Malcolm Westcott Hill.

BOSTON

Bush-Ham—Miss Margaret E. Bush, daughter of Mr. and Mrs. Burton T. Bush, to Mr. Stanley P. Ham.

Irvin-Gale—Miss Joan Irvin, daughter of Mr. and Mrs. Arba J. Irvin, to Mr. Walter H. Gale, son of Mrs. E. S. Pettigrew, of Short Hills, New Jersey.

Kennedy-Vaughan—Miss Frances Blackler Kennedy, daughter of Doctor Harris Kennedy, to Mr. Richard Farries Vaughan, son of the Reverend Richard Miner Vaughan and Mrs. Vaughan.

Wells-Kennard—Miss Henrietta Wells, daughter of Mr. Wellington Wells, to Mr. Robert Martin Parry Kennard, son of Mr. and Mrs. Frederic H. Kennard.

DETROIT

Baker-Colby—Miss Virginia Dean Baker, daughter of Mrs. George Sumner Baker, to Mr. Frederick L. Colby.

Cartwright-Kampf—Miss Iris Cartwright, daughter of Mr. William Wesley Cartwright, to Mr. Theodore Niederaur Kampf, son of Mr. and Mrs. Theodore Kampf.

Dryden-Ketcham—Miss Virginia Dryden, daughter of Mr. and Mrs. John L. Dryden, to Mr. Howard Ketcham.

Kelsey-Jones—Miss Virginia Kelsey, daughter of Mrs. John Kelsey, to Mr. Frederick Jones, junior, son of Mr. and Mrs. Frederick Jones.

Walker-Spofford—Miss Margaret Mercer Walker, daughter of Mr. and Mrs. Louis Carlysle Walker, to Mr. Charles Merville Spofford, son of Mr. and Mrs. Charles William Spofford, of Evanston, Illinois.

LOS ANGELES

Hamilton-Havens—Miss Lorraine Hamilton, daughter of Mr. and Mrs. Roth Hamilton, to Mr. Paul Havens, son of Mrs. Henry C. Havens.

PHILADELPHIA

Akeroyd-Purviance—Miss Edith Akeroyd, daughter of Mr. and Mrs. James Akeroyd, to Mr. John Nelson Purviance, son of Mrs. Peregrine Wilmer.

Howard-Allen—Miss Rhoda Esther Howard, daughter of Mr. and Mrs. William Edward Howard, to Mr. George Morrison Allen, son of Mr. Alvin Robbin Allen.

ENGAGEMENTS—Continued

SAN FRANCISCO

Van Fleet-Maxwell—Miss Julia Crocker Van Fleet, daughter of Mrs. William Cary Van Fleet, to Mr. Allyn Ward Maxwell.

SEATTLE

Hawley-Ives—Miss Lois Merrilyn Hawley, daughter of Mrs. John Ira Hawley, to Mr. John Wetherill Ives, son of Doctor Frederick Merwin Ives and Mrs. Ives.

WASHINGTON

Pitney-Lamb—Miss Beatrice L. Pitney, daughter of Mrs. Mahlon Pitney, to Mr. Horace R. Lamb, of New York City.

WEDDINGS

NEW YORK

Beresford-Russell—On December 24, Mr. Charles William Horsley Beresford, son of the Hon. William Beresford and Mrs. Beresford, and Mrs. Barbara Scott Russell, daughter of Doctor Louis Whitney Scott and Mrs. Scott.

Vanderbilt-Colby—On December 27, Mr. William H. Vanderbilt, son of Mrs. Paul Fitz Simons and the late Alfred Gwynne Vanderbilt, and Miss Anne Gordon Colby, daughter of Mr. and Mrs. Everett Colby.

BALTIMORE

Crain-Young—On January 18, Mr. Bennett Crain and Miss Helen Hampton Young, daughter of Doctor Hugh Hampton Young.

Park-Anderson—On January 4, Mr. Samuel Culver Park, junior, and Miss Katherine Virginia Anderson, daughter of Mrs. James Dorroh Anderson.

BOSTON

Curtis-Sullivan—On December 26, Mr. Lewis P. Curtis, son of Mrs. Roderick P. Curtis, and Miss Jeanet E. Sullivan, daughter of Mr. and Mrs. Walter Seager Sullivan.

Knapp-Bliss—On December 21, Mr. Stewart Charles Knapp, son of Mr. and Mrs. William Miles Knapp, and Miss Esther Converse Bliss, daughter of Mr. and Mrs. Edwin Pearson Bliss.

La Fontaine-Spring—On December 26, Mr. Edgar E. La Fontaine, of Boston, Massachusetts, and Miss F. Rosalind Spring.

Waite-Fyke—On December 21, Mr. Norman Waite, son of Mr. and Mrs. Frederick C. Waite, and Miss Lavinia M. Fyke, daughter of Doctor Edgar Ellis Fyke and Mrs. Fyke.

Wood-Bullard—On December 24, Mr. George Donald Wood, son of Mr. and Mrs. George A. Wood, and Miss Charlotte Frances Bullard, daughter of Mr. and Mrs. W. Irving Bullard.

PHILADELPHIA

Bent-Snyder—On December 20, in Saint Paul's Episcopal Church, Chestnut Hill, Pennsylvania, Mr. Harry Howard Bent, son of Reverend Rufus Howard Bent and Mrs. Bent, and Miss Molly Wood Snyder, daughter of Mr. William Henry Snyder.

Miller-Marshall—On December 27, Mr. Robert A. Darrah Miller, son of Mrs. Henry I. Miller, and Miss Celia Belden Marshall, daughter of Doctor George Morley Marshall and Mrs. Marshall.

Neilson-Jones—On December 14, Mr. Winthrop Cunningham Neilson, junior, and Miss Frances Fullerton Jones, daughter of Mrs. William S. Jones.

Newlin-Battles—On December 28, Mr. Earl Mortimer Newlin, son of Mr. and Mrs. William Ver Planck Newlin, and Miss Elizabeth Bell Battles, daughter of Mr. and Mrs. Frank Battles.

Reeves-Elkins—On January 11, in Saint Paul's Church, Elkins Park, Pennsylvania, Mr. Lloyd Reeves, son of Mr. and Mrs. Francis B. Reeves, junior, and Miss Stella McIntyre Elkins, daughter of Mr. and Mrs. George W. Elkins.

SAINT LOUIS

Black-Frampton—On January 20, Mr. Van Lear Black, junior, son of Mr. and Mrs. Van Lear Black, of Baltimore, Maryland, and Miss Helen Mitchell Frampton, daughter of Mr. and Mrs. Reynolds Craig Frampton.

Wilson-Rexford—On December 28, Mr. Eugene Smith Wilson, junior, and Miss Louise Augustine Rexford, daughter of Mr. and Mrs. Ley Peterson Rexford.

WASHINGTON

Hoes-Edwards—On December 21, Captain Gouverneur Hoes, son of Mrs. Roswell Randall Hoes, and Miss Gourley Edwards, daughter of Mrs. Thomas Joseph Edwards.

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FEBRUARY 1, 1930
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COVER DESIGN BY LEPAPE

SOCIETY 33–34

VOGUE'S-EYE VIEW OF THE MODE . 39

MRS. VINCENT ASTOR AND MR. CHARLES BASKERVILLE . .Frontispiece

THE TOWN IN MASQUERADE . . . 41–47

1930—WHAT PERIOD? 48–49

PLAIN AND PRINTED SIGNS OF SPRING 50

SEEN IN THE SHOPS 51

SOFT WOOLS ARE SMARTEST . . . 52

SPRING NEWS IN PRINTS 53

THE NEW PARIS SEASON 54–55

POINTS IN CHIC VARIETY 56–57

CHIC FOR THE NEWLY ARRIVED . . 58–60

MAKE-UP, AS SEEN BY HIM 61

THE JUNIOR LEAGUE MOVES ON . 62–65

HOLIDAYS IN A SCHLOSS 66–67

FRENCH FABRICS 68–73

MADAME ELMIS-KHAN BAJENOFF IN A PAUL CARET FROCK . . 74

SEVEN SILKS THAT EVERY WOMAN WILL WANT 75

WOOLS AND COTTONS THAT EVERY WOMAN WILL WANT 76

A CHANEL COAT OF DIAGONAL TWEED 77

DESIGNS FOR PRACTICAL DRESS-MAKING 78–84, 86

ON HER DRESSING-TABLE 88

SPECIAL ADVERTISING SECTIONS:

SCHOOLS 21–23

SHOPPERS' AND BUYERS' GUIDE . . 24–25

TRAVEL 26–32

AMERICAN SHOPS 33–34

VOL. NO. 75 NO. 3 WHOLE NO. 1379



THE CONDÉ NAST PUBLICATIONS, INC.
CONDÉ NAST, PRESIDENT/FRANCIS L. WURZBURG, VICE-PRESIDENT/W. E. BECKERLE, TREASURER/M. E. MOORE, SECRETARY/PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS/TITLE VOGUE REGISTERED IN THE U. S. PATENT OFFICE. EXECUTIVE AND PUBLISHING OFFICES: GREENWICH, CONN./EDITORIAL OFFICES—GRAYBAR BUILDING, 420 LEXINGTON AVE., NEW YORK, N. Y.—CABLE ADDRESS: VONORK, NEW YORK. VOGUE FOREIGN ADDRESSES: LONDON, ALDWYCH HOUSE, ALDWYCH W. C. 2—CABLE ADDRESS, VOLON; PARIS, 65-67 AVENUE DES CHAMPS-ÉLYSÉES—CABLE ADDRESS, VOPAR.

SUBSCRIPTIONS FOR THE UNITED STATES, CANADA, MEXICO, PANAMA CANAL ZONE, PORTO RICO, HAWAII, AND THE PHILIPPINES, $6 A YEAR IN ADVANCE. SINGLE COPIES, 35 CENTS. FOR OTHER COUNTRIES, SUBSCRIPTION PRICES WILL BE FURNISHED ON REQUEST. ADDRESS ALL CORRESPONDENCE TO VOGUE, GREENWICH, CONN.

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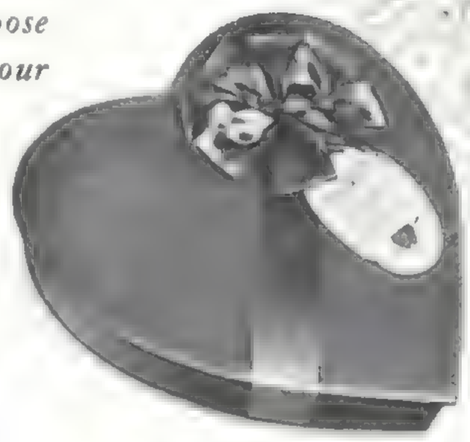
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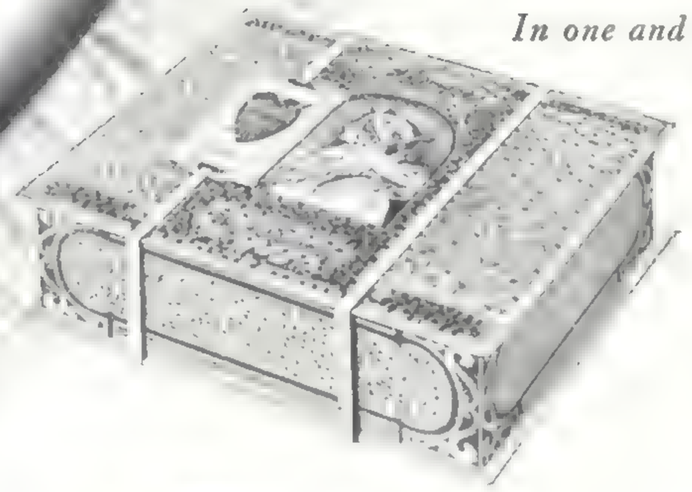
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VOGUE'S EYE VIEW of THE MODE

We all have a favourite world of our own. For you, perhaps, it is a world of sounds and music, of rolling sea waves, of voices. For your friend, it may be a world of colour, where a timid patch of green in the dull and raining street is enough to suggest a lovely dream.

The spring fabrics have opened for us, who admire them, a new world in which one may walk with ears and eyelids closed and live, for a few minutes, only by the sense of touch. The new fabrics, of course, would please the eyes, however critical, but they are really meant for the hands. Delicate palms, long and sensitive fingers, can feel and understand the softness of velvet-like flat crêpe, the briskness of exotic silk, the unevenness of supple machine-knitted jerseys that imitate, for your amusement, the quick stitch of absent-minded hands.

One should handle smooth tweeds that are found to be broadcloths, self-patterned silks that look like self-patterned woollens: hold, lift, and unfold these soft, supple woollens, these heaviest of heavy crêpes. They make one realize the art that lies in perfect craft. A glance, a casual look does not explain the miracles of their technique. One's eyes might really deceive one here, lead one to believe, for example, in the brilliant effects of printed designs, where one's hands will come upon new and perfect ways of weaving.

So, suddenly, we understand the beauty of honest workmanship. We know why the old artisans took their places, in the stained-glass windows of old cathedrals, side by side with famous artists, and all of them were called Masters.

So, in the first bloom of spring, tender hands will learn to appreciate the silent, but lovely poem that clever hands have woven patiently, thread by thread. There will be beauty, not only for the eye, the brain, the ear—,but the finger-tips, as well.



Steichen

MRS. VINCENT ASTOR AND MR. CHARLES BASKERVILLE

Mrs. Astor and Mr. Baskerville masqueraded as the Marquis and Marquise de Polignac at the Ball given by Miss Elsa Maxwell at the Ritz-Carlton during December. At this most successful party of the season, every one came as some one else, and the impersonations will long be remembered for their exceptional cleverness

THE TOWN IN MASQUERADE

PARIS has been "doing it" for many years, London much more so since the War, but it has only lately begun in New York. What has only lately begun? Why, a party of mixed sets and circles. Of course, New York has been small, conservative, shall we say provincial, and only lately has she been able to mix society (exactly what does that word mean?) and the professional classes—artists, writers, actors, musicians, and playwrights—without the danger of boring both sets.

We very much doubt, however, if it could have been more successfully carried out anywhere than at Miss Maxwell's party in the Crystal Room of the Ritz, on the ninth of December. Miss Maxwell has been giving parties for a long time, nearly every one who is any one in the gay world of to-day is beholden to her for a good time in some corner of the globe, but we think that she herself would admit that she had never excelled the success of her recent fancy-dress dance in New York.

Brilliant, amusing, gay, distinguished, witty without caricature or unkindness, Miss Maxwell achieved the unachievable. Not only did she, as we have already said, mix successfully all the different classes of New York's youth, brain, and charm, but she did more: she gave a fancy-dress party that had the spirit of gaiety, the breath of carnival, a real jeu d'esprit, without the curse of our native self-consciousness, with no snobbishness, no malice, no unkindness. Conservative men "dressed up," serious men came for a moment to look and stayed for hours to laugh, lovely ladies sacrificed their beauty in the spirit of travesty, and less lovely ones made themselves ridiculous in the same cause.

Every one had to be some one else. Perhaps the simplest end to this means was adopted by Cole Porter, who, hearing that Eddie Cantor had been asked to impersonate him, hung a card around his neck reading "Eddie Cantor as Cole Porter." But this was the exception, for the majority of the guests had taken the utmost pains to achieve an artistic success. Who was the best? The two greatest successes were "A Sentimental German Family" and George Gershwin as Groucho Marx—the latter so marvellous that one of the orchestra confided to a guest "that he had worked several years for Mr. Marx and was sure it was he." As to the former, words fail to express the admiration one feels for the achievement. Miss Elsa Maxwell made a splendid and imposing General, Mr. Hugo Rumbold was Frau Generalin, and nothing more magnificent has ever been seen than this character sketch. Do you by any chance know that pretty lady, Mrs. Huger



MRS. CHARLES LANIER LAWRENCE AS MISS ELEONORA SEARS

McAdoo? Pretty she is, and appealing and distinguished, also. Well, visualize her as one of the General's daughters, and visualize the equally charming Mrs. Philip Cusachs as the other. Mr. John Hare and Prince Weikersheim were the sons, and a more wonderful and delightful masquerade has never been seen before.

For sheer beauty, the palm belongs without competition to Mrs. Robert L. Stevens as Greta Garbo—a very young Greta at her very best. But there was a lot more beauty, too—Miss Gertrude Lawrence as Yvonne Printemps, with Mr. Bertrand L. Taylor, junior, as Sacha Guitry in "Mozart;" Mrs. R. Thornton Wilson as Michael Strange in "L'Aiglon;" Miss Mary Cass Canfield as Michael Strange in every-day life. Mrs. Vincent Astor was more lovely than ever as the Marquise de Polignac, with Mr. Baskerville as the Marquis. And could anything be more beautiful than Miss Evelyn Laye just as herself? Could anything be funnier than Miss Beatrice Lillie as Mr. Clifton Webb, and Mr. Webb as Miss Lillie?

Does one often see anything more charming than the entrance of the Tennis Group—Mrs. Harrison Williams as Helen Wills, Mrs. Robert McAdoo as Mademoiselle Lenglen, and Mrs. Charles Lanier Lawrence as Miss Eleonora Sears. (This last impersonation was so lifelike and convincing that many of their mutual friends were deceived.) Could anything be more marvellous than Mr. Harvey Ladew as his uncle, Mr. Berry Wall, chow dog and all; or anything more lovely than Lady Carlyle as Eileen Bennett?

In my opinion, women sacrifice much of their looks and charm when they impersonate men, but there were several very surprising exceptions at Miss Maxwell's party. Mrs. Thornton Wilson, already mentioned, never looked lovelier than in her L'Aiglon costume; and when the Countess Zoppola came in wearing the uniform of the Foreign Legion, with Mr.





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A SENTIMENTAL



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GERMAN FAMILY

This group included Miss Elsa Maxwell as the General, Mr. Hugo Rumbold as Frau Generalin, Mrs. Francis Huger McAdoo and Mrs. Philip Cusachs as the daughters, Prince Weikersheim and Mr. John Hare as the sons, and Mrs. Joyce Shonnard as the maiden aunt. The small photograph on page 42 shows Mr. Rumbold's amazing impersonation



Stelchen

MR. HARVEY LADEW AS MR. BERRY WALL



MR. PHILIP A. CUSACHS AS MR. SCHUYLER L. PARSONS

Jack Barragwanath and Mr. Loel Guinness as the "Three Brothers Geste," every one thought that a more handsome and gallant boy had never been seen. The real and classic beauty of Mrs. Norman de R. Whitehouse was sacrificed in a male impersonation, but her spirit of fun was enormous.

Friends were on every side. There was Lady Mendl done by Mrs. Carroll Carstairs, and Mrs. Harriman Russell as Fannie Brice, while Miss Brice herself was Madame Jeritza in "Tosca." Miss Natica Nast was lovely as Helen Morgan, as was Mrs. Averell Dougherty; and Mrs. Tiffany also chose the heroine of "Sweet Adeline" to copy. Miss Anita Loos was screamingly funny as Lily Damita. Miss Tanis Guinness was a wonderful copy of Miss Libby Holman, and Miss Holman as charming as ever as herself.

Both Mr. Lytle Hull and Mr. Philip Cusachs were friendly copies of Mr. Schuyler L. Parsons, who was, perhaps the only much-missed person at the party.

One could go on forever. There were three or four Princes of Wales, one remarkable and distinguished King George V., five or six impersonations of Harpo Marx, as



Steichen

MRS. AVERELL DOUGHERTY AS HELEN MORGAN







MISS FRANCES MAY MADDOX, (TOP) MISS NATICA NAST AND MRS. GILBERT MILLER

many Clifton Webbs and Helen Morgans, one distinguished and handsome Mrs. Vanderbilt, and a very statuesque Miss Hoytie Wiborg, impersonated by the lovely Miss Eleanor Barry.

Perhaps the only impersonation at the dance that could, by the wildest imagination, have given offence, was the group of the "Seven Ages of Elsa." The masks in the group were not flattering or even very lifelike likenesses of this dynamic and charming lady—but, alas! Miss Maxwell had designed the masks herself with a really exaggerated sense of humour, and the group as a whole was a colossal success. It ran from Mrs. Harold E. Talbott, one of the prettiest women in New York, as the Baby Elsa in a perambulator, through the seven stages, to Mrs. Robert Hays Smith, of California,, who caricatured herself as the present Elsa.

One can not attempt to describe all the wit and beauty and humour of this ball. The dominant impression was one of wonder and surprise at the amount of work and trouble to which all the guests had gone to achieve their effects, and coupled with this was the intense admiration of the amateurs for the generosity of the professionals. It was

MORE HELEN MORGANS





MRS. HARRIMAN RUSSELL AS FANNY BRICE

Steichen



COUNTESS ZOPPOLA AND MR. LOEL GUINNESS AS TWO BROTHERS GESTE

Sunday night, a day of rest, but each and every one contributed their best.

After hours of watching the spot-lights play on the sensational entrances and after the well-done supper was over, an entire program was presented by the singers and actors who were Miss Maxwell's guests. Miss Evelyn Laye, dressed in her white ball dress from "Bitter Sweet," sang with Mr. Noden "I'll See You Again" and "Zigeuner;" Miss Libby Holman sang "Can't We Be Friends" and "Moanin' Low;" Miss Ruth Etting and Miss Beatrice Lillie each did a beautiful best, and, as to Miss Fannie Brice's aria from "Tosca," assisted by Mr. Scotti himself—well, not only was the audience convulsed, but Mr. Scotti was unable to continue singing. Miss Gertrude Lawrence, charming as ever, sang her songs accompanied by the composer, "Groucho" Gershwin.

The party is over, the mummers have returned to workaday life, the costumes are put away, and the lights are out. Such an evening will not come soon again, for it is hard to repeat anything. Let us be glad we were there, let us be proud New York could do it, let us be grateful to the woman who brings gaiety and laughter and kindness to her friends through parties planned with a touch of true genius.



Stelchen



A beautiful guest at Miss Maxwell's party was Mrs. Robert L. Stevens as a very young Greta Garbo. Miss Anita Loos was exceedingly funny as Lily Damita, shown in the sketch at the upper left on the opposite page, and Mrs. Jules Glaenzer, shown beside her, was an alluring Peggy Hopkins Joyce. The sketch on this page shows Mrs. Cass Canfield as a lovely Rosamond Pinchot

MRS. ROBERT L. STEVENS
MASQUERADING AS GRETA GARBO



THE DEEP DARK PAST
OF THE PRESENT MODE

WHAT PERIOD

AND WHENCE DID IT COME

THESE new dresses, what is it they suggest? So bewildering, so disquieting they are, stirring up recollections of old pictures, historical drama. They seem to have taken on all the loveliest attributes of women's clothes throughout the ages; and every period seems to be represented among them.

That supple, long-limbed dress, with its high, definitely indicated waist-line, its short bodice, and deep square décolletage—isn't it Directoire? The clinging, rather daring, Neo-Greek line that made such an impression on the dandies in those gay days of the Palais-Royal. Ah, those animated rooms, that overflowing of high spirits, loosed from long constraint! Yet, here we are at "Pile ou Face," with the gleaming white shirt-fronts of the darkies matching their gleaming white teeth. And, somehow, the lady looks not out of place.

That long, comfortable grey coat, with its double shoulder cape; a style severe, yet becoming at the same time. One thinks at once of postilions, jingling bells, snow, and frost; an epoch pervaded by the glamour of military life. Even the hat, turned back so abruptly off the forehead, isn't that, too, in the character of the time? Yet the lady who sedately crosses the glistening pavement under the doorman's huge red umbrella, looks so rightly and comfortably clad. The year 1930 is translating an old formula into modern terms.

And, surely, here is the Moyen Âge. The conical headdress, to be sure, is lacking, but we have the wide décolletage, baring the shoulders a little, and the fitted bodice; an important dress of heavy silk with a train. Even the shoulder scarf—doesn't that suggest, in a way, the huge pleated sleeves of these bygone days?

And 1880? The little tufted love-seats, the light-weight gilt chairs, the embroidered screens, the elaborate lamp globes, the dried grasses. Epoch of puffs, of hip drapery, a little train, all so well defined and so unmistakably old-fashioned. Yet the chic woman of to-day thinks back upon that era and finds something there of inspiration for her exceedingly young and modern dress. Under the extravagant white paper lanterns of the "Bœuf sur le Toit," the woman with the heavy moire, so beautifully draped around the hips, is, for a moment, a vision of the past, and then you look again, and she is as real, as actual, as the metal-and-mirror walls of her setting.



PALLAS ATHENA?

And, in the dazzling illumination of the columned entrance, isn't that a Greek goddess who advances with such stateliness? A new Pallas Athena, emerging from a long, silver-hooded Rolls-Royce.

Quite true, that is the delicate, clean-cut profile of a classic frieze, yet something of the austerity one might expect is lacking. This young woman has gained something of ease and grace from her association with all the luxurious trappings of our civilization.

Now, against the metal grill in the entrance-hall of the Théâtre Pigalle, one sees a taffeta dress with fitted corsage, a chiffon fichu arranged in an eighteenth century manner, shepherdesses, crooks, peaceful hamlets.

In her black gloves and green dress, her expression as droll and wise as ever, Yvette Guilbert still sings "La Famille Boudin et la Famille Bouton" and "L'Hôtel du No. 13." In the hall, she is applauded by women with long gloves wrinkled over their wrists, and, strangely, these smartly dressed women wear a sheath-like type of dress, not unlike that which Yvette has always worn. It moulds the body in smooth lines. One recalls the covers of old programs that the family brought home when Yvette Guilbert first sang; a cycle, with them, is spanned.

All these suggestions, what do they amount tc? All art, of course, is a development. Women throughout the ages have studied the lines that are beautiful on their bodies, the details that add to their charm. What was false and ugly died in its own day—preserved only in a museum of curiosity, very useful for fancy dress. What was real and beautiful has endured.

But all these materials that one sees and hears about—the different types of crêpes, tulle, chiffon, lace, dull satin, and supple faille, lamé like spun-sugar and lamé like gold; all the different details; pleats and boleros, slim wrap-around lines and fulness, moulding, shirring, draping. Diversity, opposition. How can so many different fabrics, so many different silhouettes and details be what is really smart to wear?

What is this 1930 style? It sums up so many periods, it expands in so many directions. And, yet, it is distinctly itself; inevitably of our own time. One could never mistake a formal dance of to-day for a fancy-dress ball.

1930—what period?

Why, 1930—, of course.



DIRECTOIRE?



MOYEN ÂGE?



1820?



1880?



1900?

THE OLD FORMULAS
IN MODERN TERMS



CRÊPE ROMA FAILLE TAFFETA · CHIFFON

PLAIN AND PRINTED SIGNS OF SPRING

SEEN IN THE SHOPS

CRÊPE ROMA, in a soft Laurencin-pink, is used by Chanel for a charming dress (opposite page), with a new treatment of pleating on the bodice and graceful skirt; from Franklin Simon

FAILLE TAFFETA, printed in green, yellow, and orange on a black ground, upholds the chic of stiff fabrics in this dress (opposite page) by Germaine Lecomte; Lord and Taylor

CHIFFON — the constant fabric success of the evening—is cleverly handled in this Lelong gown (opposite page), with a peplum and jacket with three-quarters length sleeves; from Altman

FLAT CRÊPE is a daytime classic, and, in this model in lovely fresh green (right), Augustabernard proves a past-mistress in handling a scarf, bolero, and a tiered skirt; from Lord and Taylor

FIGURED WOOL promises to establish itself in the first ranks of spring fashion. It is seen in a clever dress (right, centre), with white flowers embroidered on black; from Bonwit Teller

PRINTED ALPACA—a new fabric revival—and black and pink—a new colour combination—combine to assure the success of the charming princesse frock (extreme right); Saks-Fifth Avenue



FLAT CRÊPE FIGURED WOOLLEN PRINTED ALPACA



AUGUSTABERNARD

SOFT WOOLS ARE SMARTEST



MAGGY ROUFF VIONNET

Soft woollens are the new successors to tweeds, and pin-dotted woollen is one of the smartest. The suit shown above is of red knitted wool with a white dot, and the linen blouse is trimmed with rickrack braid; Jay-Thorpe. Augustabernard's bright navy-blue wool crêpe suit, above, has a green crêpe blouse; Lord and Taylor

Belted and unbelted coats enjoy equal consideration for spring, as the two models shown right evidence. Maggy Rouff's biscuit coloured wool top-coat has galiak trimming; Lord and Taylor. Vionnet's ensemble has a red leda cloth coat. short enough to show a little of the soft pink crêpe marocain dress; from Jay-Thorpe

SPRING NEWS IN PRINTS



SCHIAPARELLI



JEAN PATOU

Schiaparelli stands behind black and white as the very smartest combination of all. She has used a rough string tweed in bold design of pure black and white in the suit shown left. The skirt has the new point in front, which becomes part of the blouse. The blouse itself is of a new soft white shantung; from Bonwit Teller

Printed dresses with plain woollen coats or with printed coats of the same pattern will go through another successful season. The ensemble, left, above, has a red woollen coat and red-and-white printed crêpe lining and dress; Gervais. Patou's ensemble, above, is of his famous lily-of-the-valley print; Franklin Simon



THE NEW PARIS SEASON

THE DEAD SEASON

IN the fashionable world, the dead seasons have almost disappeared. There is hardly a time of the year when the smart crowd is not in the midst of a "season," scarcely a breathing spell left except the interval after the summer holidays are ended and before the Christmas holidays have begun. And in Paris, although we have already left it far behind, everybody is still talking about the charm of this "dead season," which is suddenly being appreciated. This charm consists in being free to lead any sort of life one wants, and, because this is so rarely possible, it has become one of the most desirable things in the world.

Since the foreigners have joined in the flight to America in October, the dead season in Paris has grown more and more dead with each year. But, this autumn, it suddenly came to life—came to life as a new sort of season with a set of rules all its own, which excluded white ties, dances, and dinners of twelve, though we dined out every night and did not go to bed until the small hours of the morning.

The cause of its rejuvenation was a new invention, the cocktail dinner. I think the Marquis de Calvatone invented the idea—in any case, his was the first one to which I was invited. Actually, one is asked only to come and have a cocktail between six and seven. On arriving, one finds two or three tables of bridge, made up of people who have been asked at four, and there is the usual arrangement of a bar and a table covered with sandwiches and other things to eat with cocktails. Having eaten all of these tempting bits, one's dinner is spoiled, but the host, who knows this, has an idea up his sleeve. He goes about (Continued on page 90)

Almost every Sunday during the dead season, the smart crowd flocks to the "Hostellerie Jean-Jacques"—the restaurant run by Comte Armand de La Rochefoucauld in a pavilion on his estate outside Paris. It is more like a private club than a public restaurant, and lunching there is gayer than in any place in Paris



The new place—supreme in Paris—is the "Russian Eagle." It is, of course, very Russian and is presided over by a clever man who sings songs extemporaneously about people in the room, quite like having the spot-light thrown on the celebrities in an audience



The outrageous songs with which "Kiki" is entertaining Paris in the little bar of the "Bœuf" have made her a sensation of the season. If you don't want to talk, but only to be amused, this hole in the cellar is as amusing a place as one can find between ten and twelve



POINTS IN CHIC VARIETY

THIS WINTER has seemed like a season of uniformity in the world of fashion, with this Chanel and that Patou appearing at every smart gathering. It has not been uncommon for a man to find himself seated between two identical red lace gowns, and on occasions, Park Avenue has seen what appeared to be a procession of mink coats, while, at night, black-and-white wraps filled the theatres. Nevertheless, variety has been there, for the smartest women have accented their costumes with individual notes, details of originality and distinction.

PEARL NECKLACES, for instance, have appeared in a very new version. The one shown in the sketch at the upper left, worn by Mrs. F. Burrall Hoffman, has two rather long strands of pearls with a large diamond motif inserted at each side. This is so arranged that it can be worn as a short necklace or divided into bracelets. It is but one of the variations of the pearl necklace seen on the smartest New York women, many of whom have had similar jewelled motifs added. Others wear their jewels in some such novel manner as was seen on Mrs. George Sloane, whose pearls were slung across her neck and allowed to hang down in back.

WATCHES are no longer visible, but are concealed in beautiful jewelled brooches or hidden in bracelets or black onyx cigarette-cases, like those shown in the sketches on page 110. Newest of all is the tiny watch from Mauboussin set with baguette diamonds and clipped to the cuff. This is shown in the sketch next to the top on this page.

TURBANS AND BERETS of all sorts, the smaller the better, are proving to be the best hats of the winter. Reboux's corduroy turban, shown in the sketch next to the bottom on this page, is a popular example, while others combine breitschwantz and felt or are made of tweed, jersey, or suède.

A JEWELLED ORNAMENT on the regulation, inexpensive wool beret has the incongruity that is successful only when it is exactly right. This (like the other details on these pages is one of those small points of

fashion that are chic only when very chic—in this case when the jewel is real and distinguished in workmanship and when it is worn with a gesture. The one shown in the sketch at the top of this page was worn recently by a woman lunching at the Colony Restaurant. It was a large clip of very beautiful jewels trimming a navy-blue beret. This is a fashion that originated at the Lido.

SCARFS, while out of the mode except as a deft accent to a costume, may be outstandingly smart when cleverly designed. Schiaparelli excels in achieving this perfection, as her short, hand-crocheted scarf (shown at the bottom of the opposite page) illustrates. She also makes a scarf of rolled ribbon in colours to contrast with an accompanying sweater.

GLOVES pulled up over a cuffless sleeve are a detail by which one can easily identify those women who have recently returned from Europe. All gloves are now slightly longer than those of last season and have a loose, wrinkled look. An inch or two of the pale suède of the glove pulled over the sleeve adds great distinction.

CURLED HAIR is becoming as smart as Vogue prophesied. Women ask constantly whether or not long hair is returning, and Vogue's answer is still that the smartest hair is longer, but not really long. The Princesse de Faucigny-Lucinge wears the coiffure shown at the right, with a deep side curl and a stiff row of curls across the back. The Ranee of Pudukota wears a similar and equally charming arrangement, shown in the sketch on page 110.

FUR COLLARS grow more novel, softer, and more becoming than ever—a welcome development of the more feminine mode. The sketch next to the bottom on this page illustrates a distinguished example.

CRYSTAL SEQUINS embroidered all over a beautiful dress of white lace, worn by Mrs. Harrison Williams at a recent ball, made a brilliant contradiction to the fact that sparkling dresses are not much in evidence. This is shown in the sketch at the bottom of this page.

WHITE FLOWERS are seen more and more, for day and evening, and, while gardenias have been almost the only variety that was really chic, they are now rivalled by white orchids. Mrs. George Baker wore two large white orchids, without leaves, and with no ribbon, on a black evening dress recently and the effect had the greatest distinction. (Continued on page 110)







CHIC FOR THE NEWLY ARRIVED

AS long as there are doting grandparents, admiring relatives, and fond mamas, babies will be regarded as miracles—which, indeed, they are! But the newly arrived, sleepy-eyed small marvel of 1930 is enjoying a degree of human comfort and practical consideration that its parents, when tiny and defenceless, never knew. Being a baby, fifteen or twenty years ago, was a perilous business, fraught by innumerable howling encounters with binding, stuffy undergarments, yards of flannel petticoats, countless safety-pins, fuzzy mittens, and incredibly fussy caps, coats, and dresses trimmed with stiff, scratchy laces. The intelligent modern mother, while she is no less ecstatic about her baby, does not try to dress it like a visitor from another planet. She realizes that a baby is a human being, although a delicate and abbreviated one, and the A B C of happy babyhood is freedom, comfort, and simplicity. Vogue has said before and repeats again that the infant's wardrobe must never sacrifice the practical to the pretty, nor the sensible to the sentimental.

When the smoke of family battle has blown away, and it has been charitably decided to call the helpless mite Mary instead of Mehitabel, after a rich maiden aunt, the time has come for the christening. The well-dressed baby may wear a christening robe that costs a great deal more than mother's latest from Chanel or a dainty and comparatively inexpensive little frock. But, in any case, it is the pièce de résistance of baby's wardrobe and should be as lovely as mother's purse can afford, as this, perhaps, is the only occasion on which strict modern nursery regulations allow the baby a really public appearance.

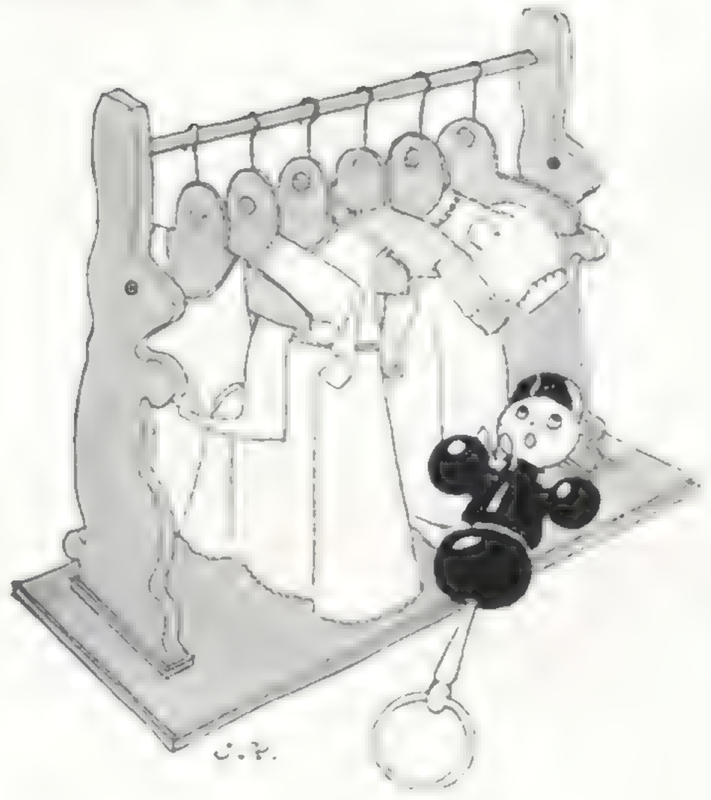
The christening dress is nearly always of finest batiste, exquisitely embroidered at hem and neck and edged with gossamer Valenciennes lace. Under it is worn a slip of batiste or pale pink crêpe de Chine. Vogue prefers the white slip, although a pink one is very soft and flattering and brings out the details of the embroidery. The approved length for the christening dress is from twenty-two to twenty-five inches, but if one is a little old-fashioned and sentimental about it all, it may be several inches longer. The coat worn with it (if the christening does not take place at home) is the same length and made of pink or white crêpe satin, crêpe de Chine, or faille, also delicately embroidered or trimmed with lace, with a cap to match. The most becoming coats have deep cape collars that

The sketches show, reading from the bottom up, coloured wool balls and knitted booties, from Saks-Fifth Avenue; a puppy-dog night-lamp; from Stewart; a basket-weave shawl bound with satin ribbon, pink-and-white bath towels, and lace-edged sheets, all from Saks-Fifth Avenue; a china orange squeezer and egg-cup, from Stewart; a hand-tufted satin spread, a wool crib cover with appliqué rabbits, embroidered crêpe de Chine bibs and bonnet; Saks-Fifth Avenue



This baby is taking an airing in an ivory coloured English Millsons carriage; imported by Best. The lapin carriage robe has a slip through which the baby's head passes, completely surrounding her with furry warmth; from Best. The entrancing coat and bonnet are of pink crêpe de Chine; from Grande Maison de Blanc, of New York. The companions are a small cuddlesome elephant and a furry kitten; from Wanamaker

The practical little wooden clothes-tree with rabbit ends, shown in the sketch at the right, holds a baby's complete daytime wardrobe—a silk-and-wool vest and shirt, a little flannel gertrude, a knitted woollen sweater, and a dainty dress made of sheer pink or blue nainsook; all from Best. The gaily coloured rattle with a jocose clown on the top will entertain its small mistress for an indefinite time; from Saks-Fifth Avenue





Steiner

BERCEAU

This good little baby is about to be christened in an exquisite embroidered batiste dress edged with Valenciennes lace. The bassinet is delectable, trimmed with points of net with appliqué design and shirred bands of pink grosgrain ribbon over pink crêpe de Chine flounces; dress and bassinet from Grande Maison de Blanc, of New York; doll mannequin from Lord and Taylor

fall over the shoulders and bonnets that frame the soft little faces with tiny frills of chiffon. A few blue coats are to be found for those who still care to emphasize the proud fact that theirs is a male child, but this colour distinction between the sexes is no longer fashionable, pink being in most cases the more becoming colour.

In giving gifts to the baby, it is well to remember that most mothers prefer a simple, practical gift to an expensive, useless one. A silver-spoon baby will probably receive any number of cups and porringers, gold rattles, monogrammed brushes, pearl lockets, and a fleet of platinum and enamel baby-pins from relatives with more money than time or imagination; and less fortunate infants will not have the crying need for these luxuries which they have for practical garments and useful accessories. Vogue suggests, as acceptable and delightful gifts, lovely, lacy pillow-slips for the carriage, (Continued on page 108)



MAKE-UP
AS SEEN BY HIM

I WAS dining at Ciro's. I had had an excellent dinner; a delightful conversation with the charming woman on my right, with another on my left, and the world seemed to be a very good place. Dinner over, couples from the near-by tables started to dance, and my indifferent gaze suddenly came to attention. I had a shock. What was I seeing? A woman in a green lace dress glided by; the poor creature appeared to have had the most terrible accident, yet she seemed so gay and unconcerned—she must have shut her hand in a door and discoloured all of those tender pointed finger-nails. But, no, I was mistaken, she had had them painted green.

I sat up and pulled myself together. Was it really possible that I had seen what I had seen? A woman in a green dress, hung with emeralds, and with long beautiful finger-nails, lacquered green. Every one around me began to chatter. Had I not seen it before? Didn't I know that all the mannequins at Worth had their nails painted sapphire-blue? And had I never seen Miss Edith Sitwell with her nails painted silver or gold?

Yes, I had seen Miss Sitwell, and I had thought her gilded finger-nails very becoming to her moyen âge style of dress and to the stiff silver-and-gold brocades she wears in the evening. But that was different—something theatrical; out of a revue. The woman I had just seen was wearing a Chanel dress, necklace and bracelets from Cartier, and her hair was dressed by Emile—everything in her appearance quite what we are used to, except the green nails.

Men really do not like make-up, or, at least, obvious make-up, but paint and lip rouge they have accepted, and I think now they would even find fault with a woman who uses neither, because she would look pale and lifeless in comparison with the others. They have not really accepted red lacquered finger-nails, though they are getting used to them. But green and blue finger-nails—never! Women, of course, do not really dress for men, so the question is, what do women think about them?

They rather like them, as it happens. In fact, I suspect that they like them very much. On this particular night, they were all very reticent, but I could see that they meant to try it once, and that they had the greatest respect for the women (by then, I had seen a second woman on the dancing floor with green finger-nails) who had broken the ice and, like shock-absorbers, eased the first jolt on this rocky road along which, I predict, women mean to stray into the byways and highways of maquillage.

Maquillage is inevitable for it is the outcome of the clothes of to-day. There has been a great deal of talk about the "new fashions." But the "new fashions" are not returning to the elaborate fashions of the 'nineties, when dresses were still decorative and diverting. Imagine a satin dress trimmed with lace flounces, flowers, strings of false pearls, bows, lace medallions, and what not. It was all so obvious that even a plain woman was often enveloped in a false atmosphere of beauty, and, in a sense, she, too, was made up from head to foot.

The same woman, to-day, has only Greek drapery, her jewels, and her make-up to set herself, and not the dressmaker, off. To accentuate the effect, where can she turn except to the make-up pot? She is a goddess unadorned. It is with the shape of her head, the colour of her hair and the way it is dressed, her figure and the length of her legs, that she makes her "effect." She studies her style and makes the best of her good points. And a means to this end is make-up. A sallow complexion may be made attractive with the right kind of powder and rouge. Large eyes may be made larger and more mysterious, and small eyes less insignificant, with a touch of the brush. Mouths may be reshaped and hair retinted. What woman would dream of not curling her hair to improve her looks, unless straight hair became her type? So, why not go further—to the East, where make-up is even more artificial and more imaginative?

For the Oriental, there is no beauty unadorned. There, that type of simplicity is not appreciated. And the Orientals are, in a sense, justified, for is it not true that the freshest peasant maid seems less dazzling beside a Court beauty? In a world where the standard of colour is vivid and untrue to Nature, the untouched article is as pale as the light of the moon compared with moonlight on the stage.

The Siamese dancing-girl with her hennaed feet is one lap ahead of the smart woman on the Lido beach with manicured and lacquered toe-nails, for the Siamese girl has these, as well. Lucienne Bogaert, the French actress who plays the part of Léla in "Amphitryon 38" and is beautifully dressed by Lanvin, wears white satin sandals on her bare feet and has her toe- (Continued on page 111)



Anton Bruehl

THE NEW YORK JUNIOR LEAGUE MOVES ON

BY MARY ELLIS PELTZ

The traditional and modern schools of decoration have been cleverly combined in the new Junior League clubhouse, two bedrooms and the library of which are shown on these two pages. The decorations were designed by Elsie Cobb Wilson, Inc., collaborating with Mrs. E. J. Babcock in her Persian murals. The architect is Mr. John Russell Pope. The accompanying article, telling of the growth of the Junior League, is by Mrs. John De Witt Peltz, President of the Junior League of the City of New York

TWENTY-EIGHT years ago, the Junior League lived in a bureau drawer. Its members, with pompadours and picture hats, swept into the ballroom of some hospitable hostess to hold their meetings, and the secretary poked among her twenty-eight-inch gloves and Valenciennes lace handkerchiefs to find her solitary copy of the minutes and reread her pretty pointed handwriting as the family landau turned into Fifth Avenue.

In 1909, the League rented an office and went modern with black chairs and orange chintz. Ten years later, it moved across Murray Hill and opened its first club room to its members. Other Junior Leagues sprang up in Baltimore, Philadelphia, Boston, Portland Oregon. There must be a National Association. Montreal appeared on the horizon. The National Association became the Association of Junior Leagues of America, residing across the hall from the New York League in a file cabinet and one desk.

In 1924, the New York Junior League remodelled a private house, added an auditorium, and called it a club. It was planned to meet the needs of a lifetime and lasted just five years. The crowds who could not find a seat at the lectures refused either to leave or to sit in silence on the stairs, the hungry members would not wait for lunch till a table in the dining-room was free at quarter past two, the volunteers did not enjoy finding their way to the Junior League Baby Shelter a mile away from their club. There must be a new building for the League.

To-day, the New York Junior League Club-house, at 221 East Seventy-First Street, stands as a visible symbol of what its members want. A questionnaire gave the building committee its cues; the result is a majority vote, executed in brick and stone, Savonnerie and chromium plate.

The girls wanted to swim in the sun. The seventh floor holds a great pink-tiled pool, surrounded by tropical foliage of vague rose colour on a grey ground, with a brilliant blue patio at one end, where the furniture looks like trapeze machinery and feels like the softest of hammocks. No one may enter the pool without walking through a shallow depression in the floor. Here, the germs on one's feet are quietly dispatched by an unobtrusive chemical. The Junior League tries to introduce tact into the rough realm of scientific efficiency.

Below the pool are two squash-racquet courts, dazzling with white paint and brisk instruction. Squash-tennis reflects the tastes of yesterday, the committee was told; the vogue for squash-racquets has rebound-

ed from the men's clubs; and, heretofore, young women have found no place to play. A touch of Degas hovers about the exercise room. Here is the bar where we have learned to expect the Paris ballerina of the 'Eighties to lean her little white foot while her tulle petticoats reflect their cloudy curves in the great mirror opposite. To-day, the débutante demands classes that go by less romantic names; limbering and stretching, tap and step routine, character dancing. But the muscles ache with a kindred purpose through the years: eternal grace and the beauty of complete coordination.

Down-stairs, the scene changes briskly. Here is a floor where twenty-five babies are taken care of during a temporary emergency in their homes, the one day-and-night nursery in the city that will accept infants as young as ten days. The tenement mother, harassed by sudden illness or unemployment, finds her way to the Junior League Baby Shelter by a special door and automatic elevator, separate from the rest of the club. Her case is discussed with the head nurse in a friendly conference room, the baby is washed and dressed in a special reception office and taken into a pale pink ward, where every bed, night-table, and scrap basket glows like strawberry ice-cream, or across the way where twelve more beds seem to echo the blue sky outside of the high windows. The closets teem with pink and blue towels and sweaters and blankets. To the north are bedrooms for a staff of ten, great machines churn the linen clean, the kitchens suggest lamb stew for nurse and milk or orange-





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MODERNISM

juice for child. In one room, a group of provisional members are receiving instruction in washing and feeding; in another, the baby whose little thermometer has hinted an infinitesimal cold is isolated. The sun comes out, twenty-four cribs are wheeled toward the "vita" glass loggia. The tenement mother has gone home with one worry less and one hope more. And the League has put through a venture which, beside its combination of charm and labour-saving magic, its use of the last word in every mechanical device, costs less to run as one unit in the club-house than its former makeshift shelter for sixteen babies down-town.

The fourth floor has it own story of relaxation and work. Eight bedrooms, two of which are shown on page 62 and 63, house members from out of town for as long as two weeks. Each one speaks of luxury with a different note. Here, the walls are dappled with maple leaves, while crisp, green curtains make a background for old lamps and sturdy Colonial furniture. There, a touch of Directoire severity finds relief in a gay bedspread, while each bathroom flaunts a colour scheme that contrasts or complements rather than duplicates that of the bedroom. Down the hall are two separate modernistic retreats: one, silver and blue and salmon-pink with gay glass animals and a desk to turn one's dullest letter to the style of Joyce or Sitwell; the other, a rampant amalgam of rose and mulberry and tawny brown, with a chair for comfort and exotic dreams.

Across the corridor, a double door opens into brisk business. Rows of

Blue-green tropic seas and coral shores are given a modern interpretation in the swimming pool and spectator's gallery, located on the top floor of the new Junior League building to permit swimming in the sun. The furniture amusingly combines the florid iron benches of the Victorian and the tubular metal forms of the ultra-modernists. Decorations by Bruce Buttfield

EXOTICISM

Silver-paper walls decorated by Mrs. E. J. Babcock with painted Persian motifs, red lacquer door-trims, ultramarine satin curtains, and a dark carpet are the exotic ingredients composing the private dining-room designed by Elsie Cobb Wilson, Inc. Black marble tops on metal bases form the tables and consoles. The lighting fixtures echo the Oriental note in their tracery bronze plates suggest the variety of work that is carried on by the clear north light. First, the business offices where the auditors work on dues-notices for the nine classes of members, where house charge vouchers are turned in, where the revenue from the League's commercial attachment and annual entertainment is sorted. Next is the crowded desk of the players' committee, around which functions the theatre school, in whose ranks fifty girls are learning to raise the standards of amateur production in diction, dance, and stage deportment. Side by side is the desk of the stock company, which runs a winter season in children's plays.

Near-by sits the glee-club manager, organizing her seventy members for the February concert, planning voice trials for the smaller groups that sing in the hospitals, adding new music to her catalogued library.

Incredible as it will seem, one more desk in the room houses the public education committee one hundred strong. Having backed the first visiting teacher service in the city, now run by the Board of Education, the committee is kept busy fulfilling its career of usefulness. This year, it offers a lecture course on public affairs, drama, education, and psychology to a weekly audience of more than two hundred, conducts a survey of the private schools, and provides the funds and workers for an afternoon playground in an up-town public school.

Next door, members of the annual entertainment committee put their heads together to find the eleven thousand dollars (Continued on page 96)



Anton Bruehl

HOLIDAYS IN A SCHLOSS

BY KATHARINE E. CANFIELD







IT was February in New York, but our thoughts were flying to July and August in Europe. The subject under discussion was where and how to pass the coming summer. Somebody suggested a charming place on the coast of Spain. One person felt that mountain air would be delightful. Another had a friend whose sister-in-law once spent an enchanting two months at La Napoule. We talked in circles, but it was exciting. In our imaginations, we had already travelled thousands of miles.

A voice from an armchair was heard to say, "I'd like to go to Bavaria."

As I had not spoken for some time, I decided to join in. I agreed. "Yes, that is where I'd like to go, too." There was general enthusiasm for Bavaria. Late that night, when I got home, I reached for the family atlas and found just exactly where Bavaria was.

We seemed suddenly to be decided, but the details of the plan still needed to be worked out. We might take rooms at a hotel (what hotel and where?); we might take rooms at a pension; we might take this or that. What we did actually take was something far removed from even our wildest dreams.

One fair day we realized, my husband and I, that we had, with three other families, rented Schloss Schillingsfürst. Mr. and Mrs. Grenville T. Emmet, Mr. and Mrs. Johnstone L. Redmond, and Mr. and Mrs. William P. T. Preston were co-adventurers, and our little party con- (Continued on page 104)

At the left are two of the younger gentlemen of the party, Master Michael Canfield and Master Cass Canfield, junior, who adopted the Bavarian costume of bright green shorts, linen blouses, and feathered hats

The photograph at the top of the page is a view of Schillingsfürst itself surrounded by peaceful fields. Just below is a photograph of a scene in Dinkelsbühl, one of the quaint and charming old walled towns of Bavaria



At the left is Mrs. Cass Canfield, the former Miss Katharine T. Emmet, the author of the accompanying amusing article on a glorified house-party that took place last summer in an old Bavarian Schloss

The men of the party also turned Bavarian as may be seen by the costumes of Orton Jackson Esq., Frederic Winthrop, Esq., Merton Powell, Esq., and Mr. Grenville Emmet, junior, in the photograph below



The picture below was taken at the Furth Flying Field just as the party was about to break up at the end of the summer, leaving behind the quiet days at Schloss Schillingsfürst. In the group are Mr. and Mrs. William P. T. Preston, Mr. and Mrs. Henry G. Gray, Mr. and Mrs. Johnston L. Redmond and the four Redmond children, John Hallowell, Esq, Mr. Rowland Stebbins, junior, Mr. Grenville T. Emmet, junior, Mr. Harry I. Nicholas, junior, and William T. Emmet, Esq.



Four printed chiffons below Châtillon, Mouly, and Roussel
1. Mousseline Lalique, a thick chiffon, façonné in self-colour
2. Black, grey-and-white design
3. White, monochrome flowers
4. Sheer white chiffon printed in a chic black lace pattern



5. Light dots on dark chiffon; Coudurier, Fructus et Descher
6. White chiffon, black and grey spots; Bianchini-Férier
7. Plaid design on chiffon; Coudurier, Fructus et Descher
8. White chiffon, black net and lace design; Ducharne



9. New black chiffon printed in 1850 bouquets; from Ducharne
10. Chiffon with leaf pattern; Coudurier, Fructus et Descher
11. Black circles and spheres on rose chiffon; from Ducharne
12. Chiffon in soft Laurencin colours; from Bianchini-Férier



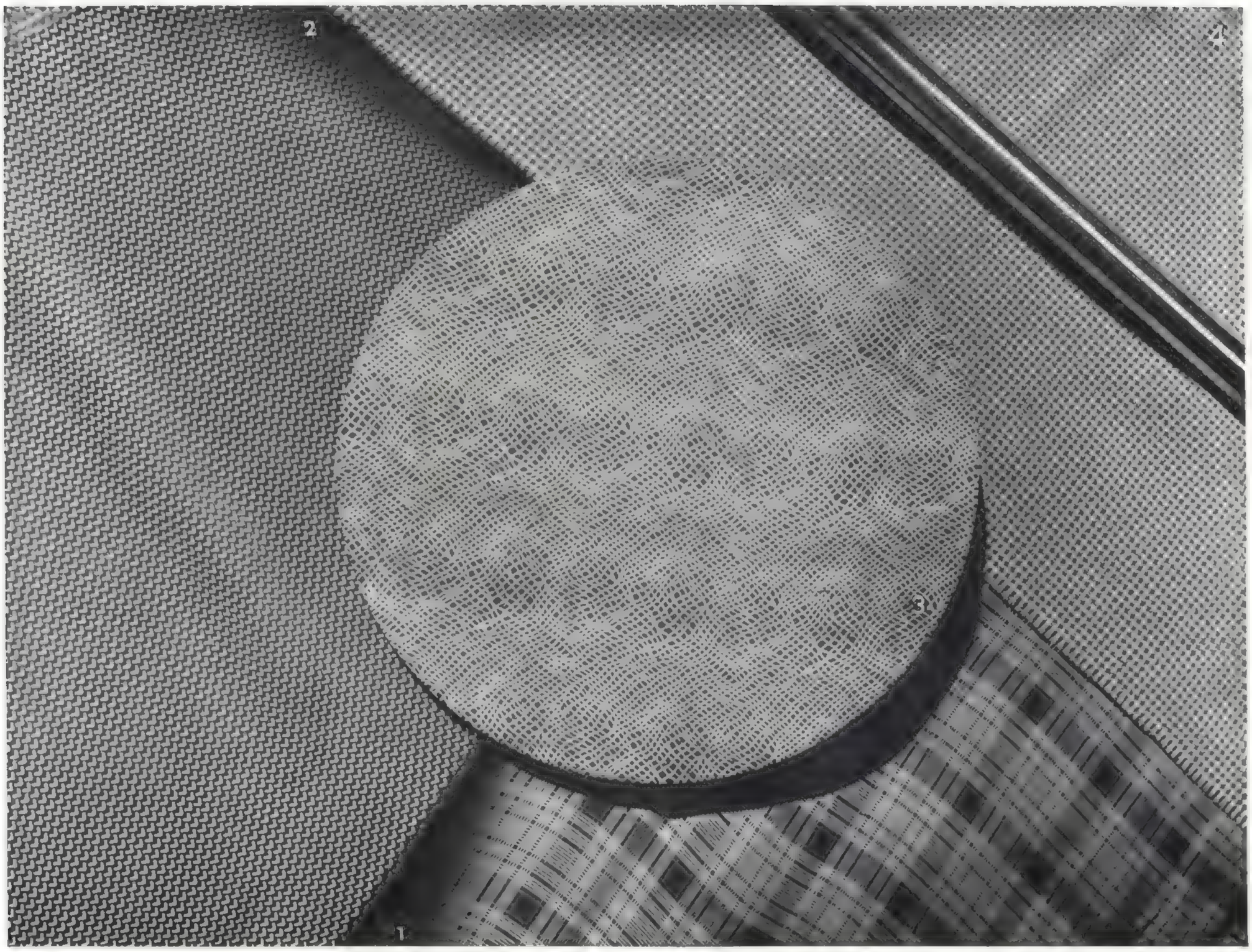
WHO can tell through what secret channels embryo ideas reach the surface in a sudden flowering, at widely divergent points, that synchronizes certain elements of totally different character?

As marked a unity as that shown this season by the mode and the new fabrics is amazing, for the mode evolves from day to day, while the fabrics have taken two years to mature.

The moment that a subtle elaboration is apparent in fashion, elaborated weaves, decoration, and colour schemes are presented by the fabric makers. Scarcely have folds and drapery entered the mode than weight, body, and depth are the substantial qualities of the best woollens and silks. Our present feeling for charm finds a response in the freshness and delicacy of the colour gamut. Skilfulness and technical mastery are the solid basis of both fabric and fashion. And youth is everywhere—in delightful prints, in amusing self-patterns; in the very spirit of each new fabric presented this year.

More amazing than ever is the similarity between woollens and silks. Not only do they cling to the same ideas and stress the same range of colourings, but they frankly imitate each other in weave, in appearance, and even in character. They suggest uses that were heretofore their neighbour's lot. There is a tendency to look like everything but themselves.

FRENCH FABRICS





1. Gingham design in blue on white toile de soie; Ducharne
2. White tweed pattern printed on black crêpe; Ducharne
3. Printed crêpe de Chine imitating a wool weave; Ducharne
4. Gyptiane, wool-like silk in red-and-white; Bianchini-Férier

In the realm of silks, plain fabrics are given new importance and reveal new possibilities. Warm and deep to the eye, smooth to the finger-tips, the heavy flat crêpes and dull satins are the heaviest shown in many years and the most supple. The way in which they fall suggests drapery and is an inspiration to the fashion designer. No longer transparent, the newest versions of the so-called transparent crêpes are another expression of the same concept. Plain chiffon has tripled its weight and acquired a new opalescent depth, thus becoming the right thing for afternoon blouses. Silk voile is apt to look like a light-weight woollen, especially when used for entire dressmaker suits, and the "suiting" quality of the thick marocain crêpes makes them right for the new soft tailoring.

Faille must be supple. In fact, the stiff fabrics have suddenly vanished, perhaps with the arrière-pensée of reappearing next winter. Taffetas and moires, as well, have temporarily deserted fashion in Paris.

The intrinsic beauty of façonné material is the important feature of the muffler and necktie silks. Certainly, it was with the purpose of making this fact more evident that print was introduced as a complement to the façonné weave. Mixed weaves are another means of giving interest to this type of fabric. But whether mixed, self-patterned, or both printed and façonné, muffler silks are decidedly with us—and only at the beginning of a long fashion career.

So are façonné crêpes, façonné chiffons, façonné satins. The surface interest that makes them richer in texture adapts them, paradoxically enough, to simpler uses. Morning and sports blouses of façonné silk are exceedingly smart, and façonné one-piece frocks match to perfection the simple tweed coat. Sports outfits, out-of-door dresses (Continued on page 92)

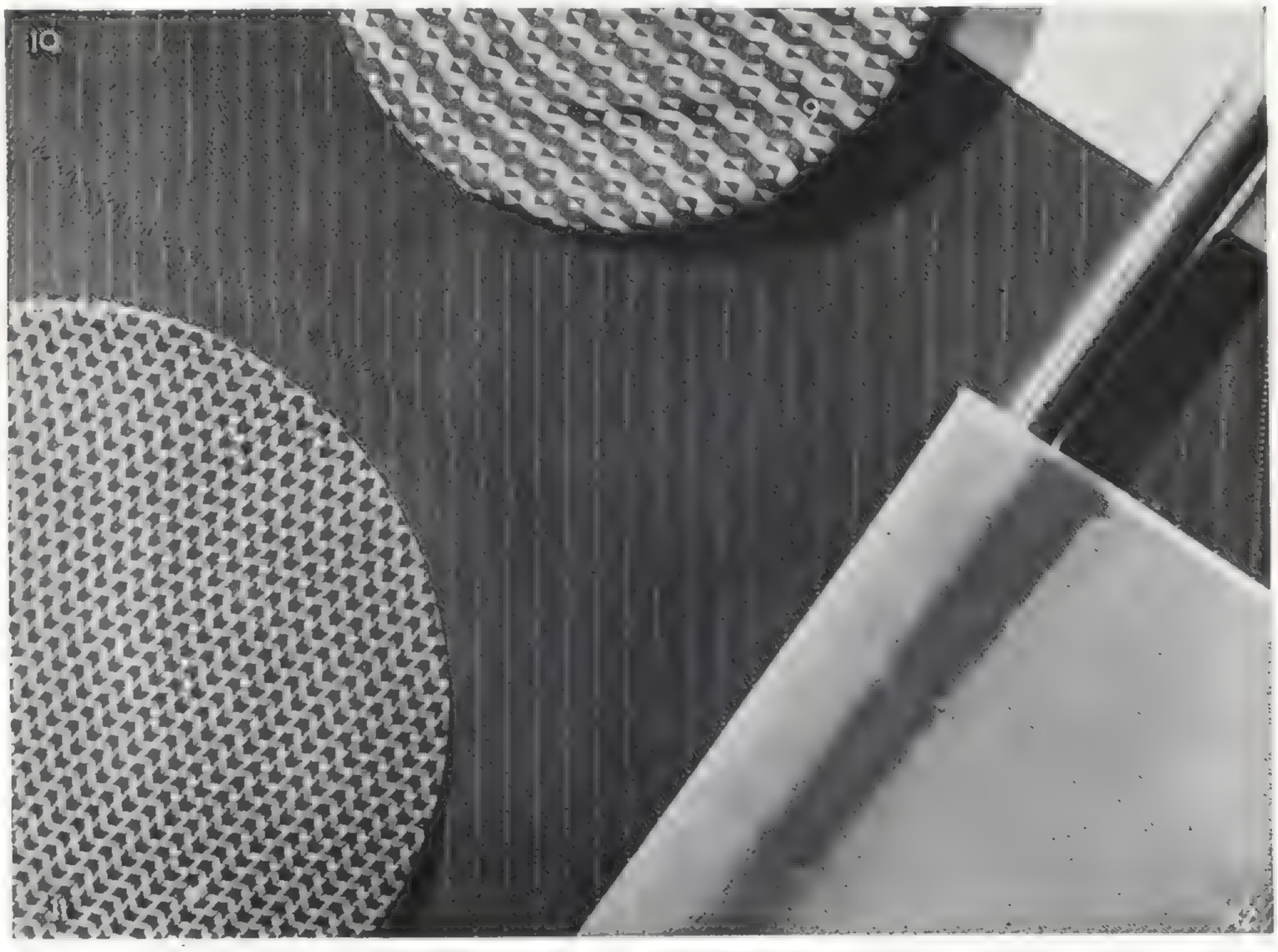
PARIS PRINTS

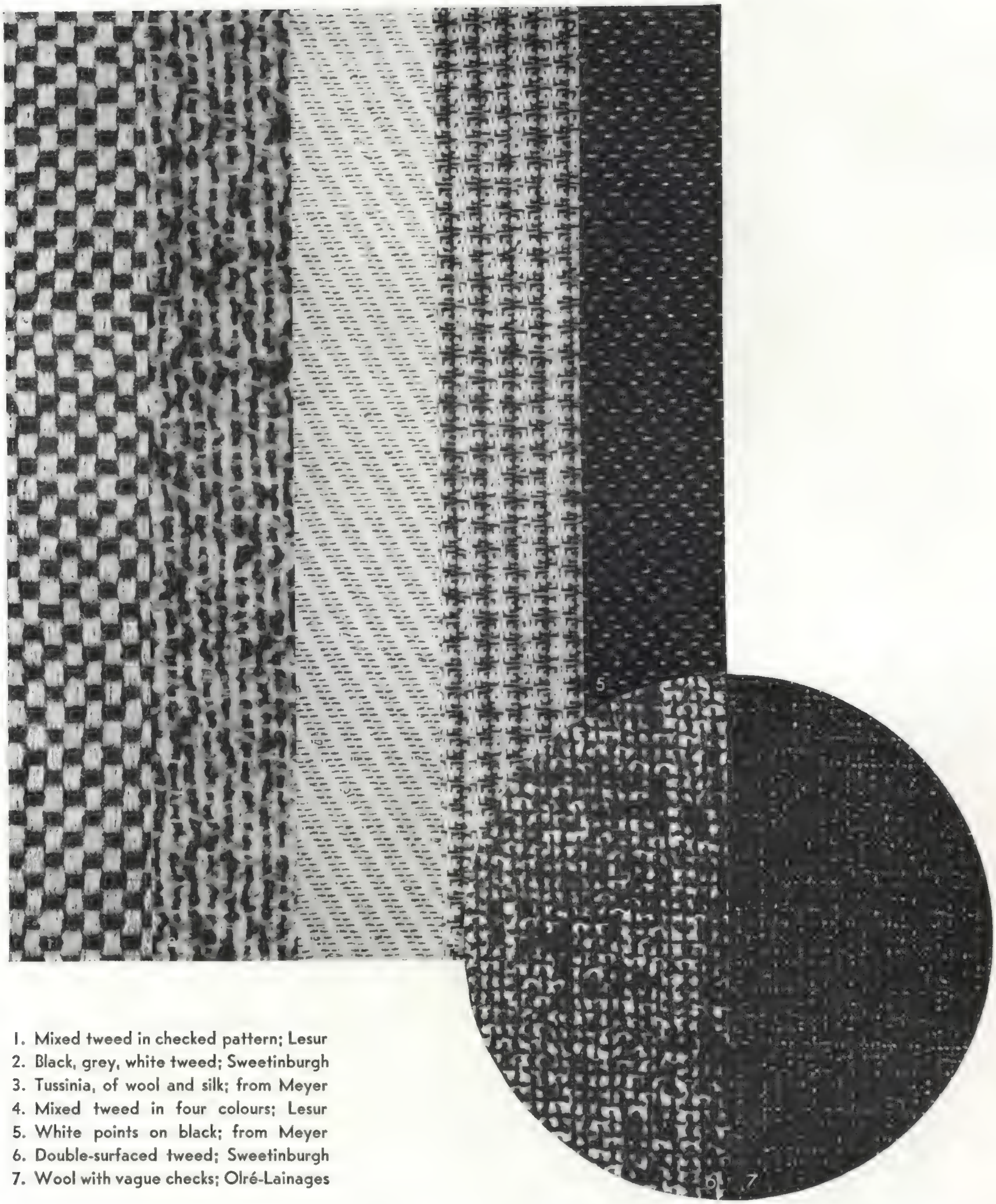




5. 6. Façonné and printed muffler silks; Bianchini-Férier
7. Self-patterned crêpe de Chine in medium-blue; from Coudurier, Fructus et Descher
8. Muffler silk, woven design; Coudurier, Fructus et Descher
9. Necktie pattern on crêpe; Coudurier, Fructus et Descher
10. Flamenga; Bianchini-Férier
11. A new printed surah; from Coudurier, Fructus et Descher
12. Muffler silk in black-and-white; from Bianchini-Férier







1. Mixed tweed in checked pattern; Lesur
2. Black, grey, white tweed; Sweetinburgh
3. Tussinia, of wool and silk; from Meyer
4. Mixed tweed in four colours; Lesur
5. White points on black; from Meyer
6. Double-surfaced tweed; Sweetinburgh
7. Wool with vague checks; Olré-Lainages

PARIS PRESENTS WOOLS FOR A NEW MODE

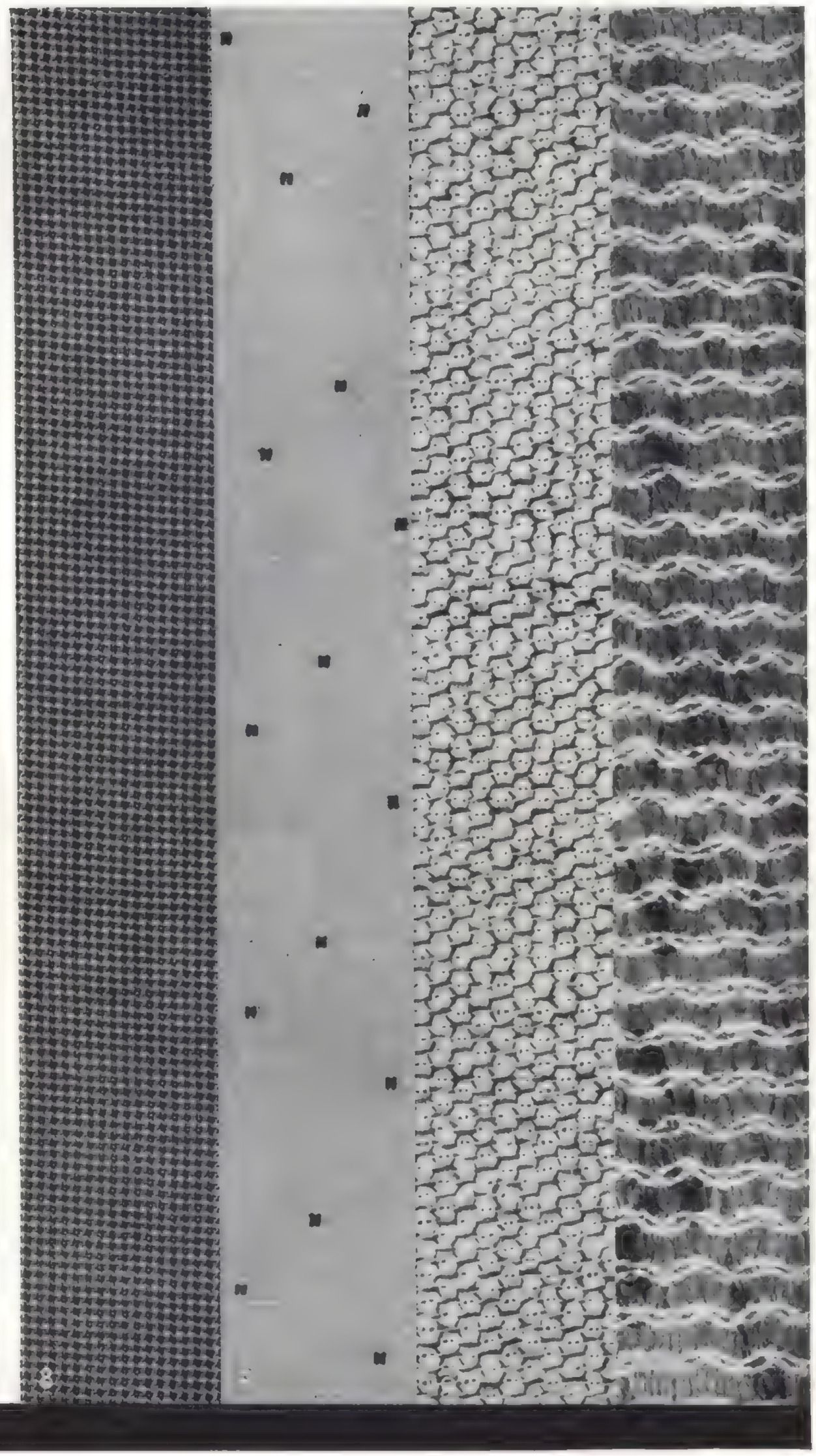
8. The ubiquitous check in navy and white; Meyer
9. Another version of Tussinia; from Meyer
10. Black-and-white alveolus weave; Olré-Lainages
11. A new jersey of knitted wool lace effect; Lesur

PLAIN woollens open up a new world of fashion. The formal types belong to the flat crêpe family and borrow from the silk crêpes their best attributes—a close, tight weave, the fall of drapery, dull, flat surface. Both types look so exactly alike—even on close inspection—that only by touching can one discover the substitution of silk for wool.

Heavy, but transparent woollens tell a story by themselves. Roughness combined with an even surface, transparency obtained in spite of a close, tight weave, weight applied to the light-weight type of woollen fabric, are their paradoxical characteristics. These will be excellent for morning and out-of-door wear, used for one-piece dresses or ensembles combining a skirt and a shorter unlined coat. They are voiles de laine and wool georgettes, with diagonal, crêpy, lacy, or linen weaves; some have cotton or silk invisibly added to the wool, all using the twisted threads that will give them a surface rough to the touch.

Up-to-date jerseys are plain, but not at all classic. Like so many other fabrics, they make various attempts to look like something else. This is why many of them—and the best of them—may be loosely knitted wool laces; and why others, which are really plain, imitate the relief of the self-patterned crêpes.

Exotic weaves for out-of-door wear are developed in various weights. When inspired from tussur, they combine wool and silk and have a slightly glossy surface. Others are heavier in weight, with all the irregularity, the (Continued on page 94)





Steichen

MADAME ELMIS-KHAN BAJENOFF IN A CRÊPE ROMA FROCK FROM PAUL CARET

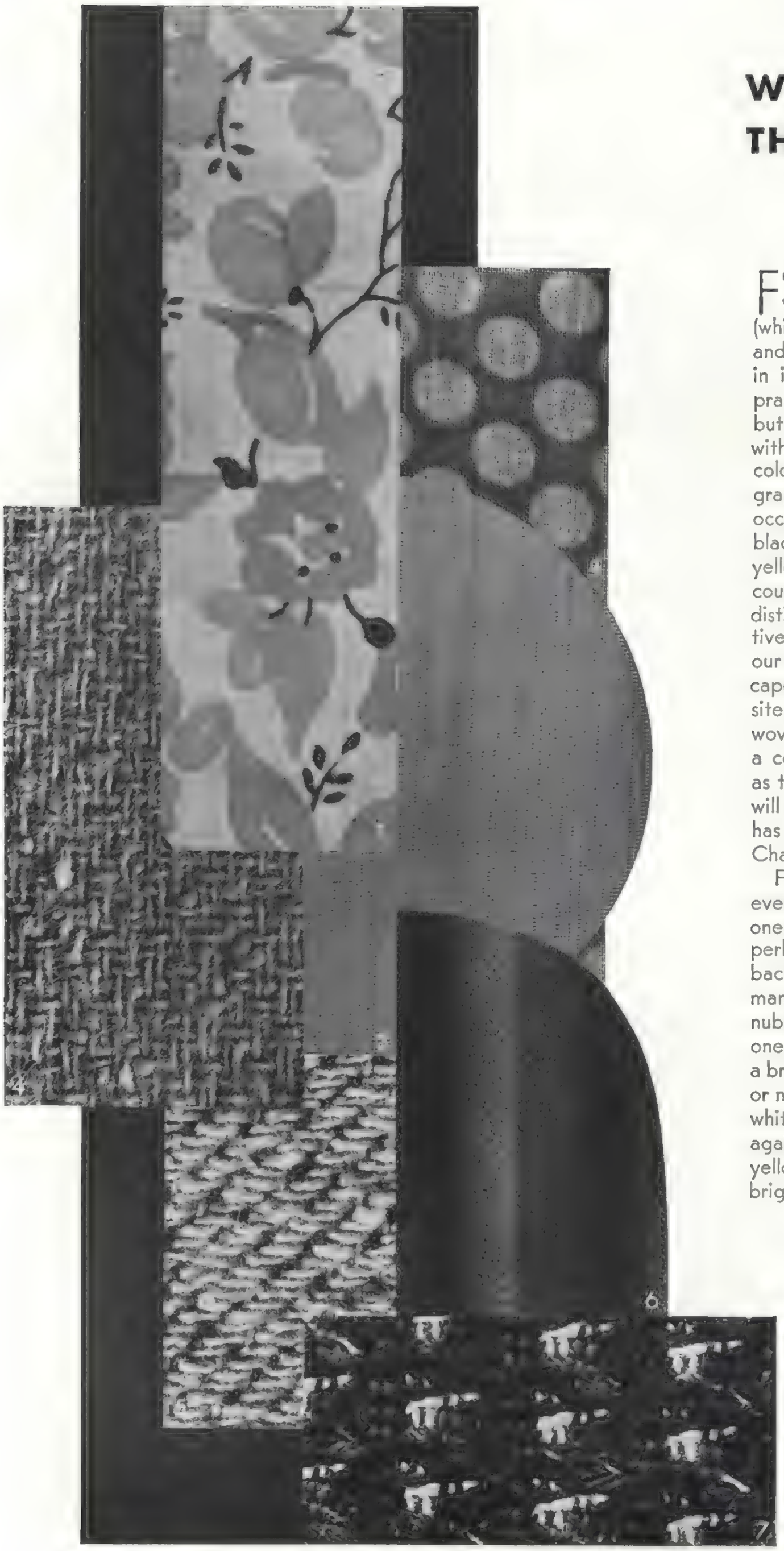
SEVEN SILKS THAT EVERY WOMAN WILL WANT

THIS year—as every other year—the American fabric makers present a gorgeous kaleidoscopic collection of lovely silks, so numerous as to be bewildering. The well-dressed woman's problem is to choose those that are not only smartest, but best adapted to her needs—and this is far from simple. So, in order to help her, Vogue has selected seven general types, each one of which will be represented in every thoroughly well-rounded wardrobe.

FOR GENERAL DAYTIME WEAR: In spite of a new interest in plain materials, the fact remains that, when warm weather comes, the printed frock invariably emerges as the champion in suitability, endurance as to freshness, and, therefore, in chic. This year, the smartest will be crêpes de Chine with small designs, scattered or crowded (like that illustrated in photograph number 2) and façonné crêpes or printed façonné crêpes (illustrated in number 7). These façonné patterns—a small jacquard weave, usually of satin—are very new and sponsored by such authoritative names as Louiseboulanger and Patou. When printed designs are combined with them, the most successful have a feeling of balance between the two, and, as with all daytime prints, they are best when they are small, since large designs are not well suited to the intricate cut of current fashions. Checks, dots, small plaids, quaint stylized flowers, tiny geometric patterns, and necktie-like designs all are good, as is an occasional print with a trimming edge. These silks will be seen not only in frocks but—since this is undisputably a suit year—in suits and, also important, in blouses worn with suits of plain materials. And the colour combinations are really new (Continued on page 100)



1. Plain semi-sheer crêpe; from Stehli. 2. A design of small hearts printed on crêpe de Chine; from Cheney. 3. A new printed chiffon; from Belding Heminway. 4. Plaid Chiffon; from Haas. 5. Flat crêpe is important for all hours of the day and evening; Mallinson. 6. Striped crêpe for country frocks; Schwarzenbach, Huber. 7. An attractive example of the new jacquard rayon; Corticelli



WOOLS AND COTTONS THAT EVERY WOMAN WILL WANT

FOR COATS: Perhaps no detail of the country wardrobe is so all-important as a top-coat (which may or may not be part of an ensemble), and for this the new reversible tweeds come first in interest among the American fabrics. Their practical advantage is that they need no lining, but their chic lies in their soft, loose weaves (some with a darning-stitch) and their sophisticated colour combinations. The one shown in photograph number 5 is in brown and beige with an occasional black thread, while others combine black, white, and yellow; black, grey, beige, and yellow; brown, white, red, and yellow; and, of course, black and white, which has no rival for distinction in the present season. A smart alternative for coats is a diagonal tweed in a plain colour such as the chartreuse-green used for the cape coat shown in the photograph on the opposite page. These tweeds, too, are soft and loosely woven, and they are popular in a henna-like red, a coppery tan, and rather bright blues, as well as the softer greens and a new string colour that will combine with any other shade. Dark blue, too, has been much used in Paris, particularly by Chanel, and we are certain to adopt it here.

FOR SUITS: This season is a suit season, and every well-balanced wardrobe will include, not one, but several suits—of silk, of wool, and even, perhaps, of cotton. The wool suits will be the backbone of the wardrobe, in many cases, and many smart ones will be those made of the new nubbly tweeds with a homespun feeling, like the one shown in photograph number 4 (a tweed in a brilliant red) or a novelty jersey combining three or more colours, like the one in brown, black, and white, shown in photograph number 7. Here, again, such sophisticated colour combinations as yellow, brown, and white; black, yellow, and bright blue are much (Continued on page 102)

1. Freshly smart is a flower-printed batiste; Amory Browne 2. Dots are much in evidence on new printed linen; Erlanger Blumgart. 3. An end-and-end cotton; Sudanette. 4. Nubbly tweed; Walther. 5. Reversible tweed; Forstmann. 6. Navy twill; Botany. 7. Novelty jersey for sports wear; Wyner



Steichen

COAT FROM DE PINNA HAT AND BAG FROM BENDEL

A CHANEL COAT OF DIAGONAL TWEED, WORN WITH A REBOUX SUEDE TURBAN

EVENING AND WEDDING MODES FOR 1930





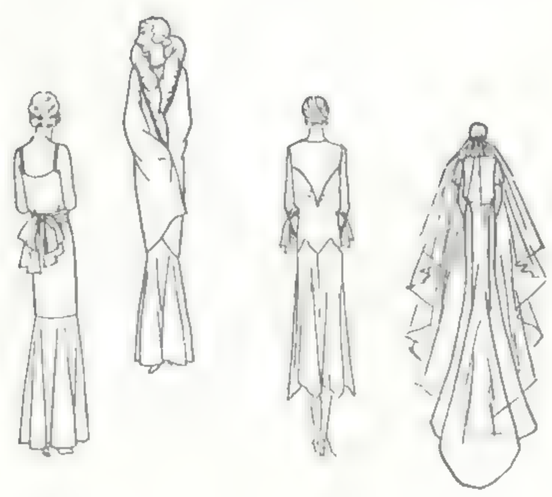
EVENING FROCK No. 5163 (Left) When youth and slenderness are one's portion, no frock could be more charming than this long flat crêpe model. Designed for sizes 14 to 20

EVENING WRAP No. 5173 (Extreme left) A flattering frame is the shirred collar of this velvet wrap, with a cascade panel in back. Designed for sizes small, medium, large

FROCK No. S3405—(Opposite page) A perfect frock for a bridal attendant is this chiffon one, with three-quarters length sleeves and a circular sectional skirt. Designed for sizes 34 to 42

FROCK No. 5174—(Opposite page, centre illustrations) A bridesmaid might choose this frock of stiffened chiffon with tiers and a removable bolero. Designed for sizes 34 to 40

BRIDAL GOWN No. S3404 (Opposite page) Something old and something new in design are combined in this satin model in mediaeval-modern fashion. Designed for sizes 34 to 40

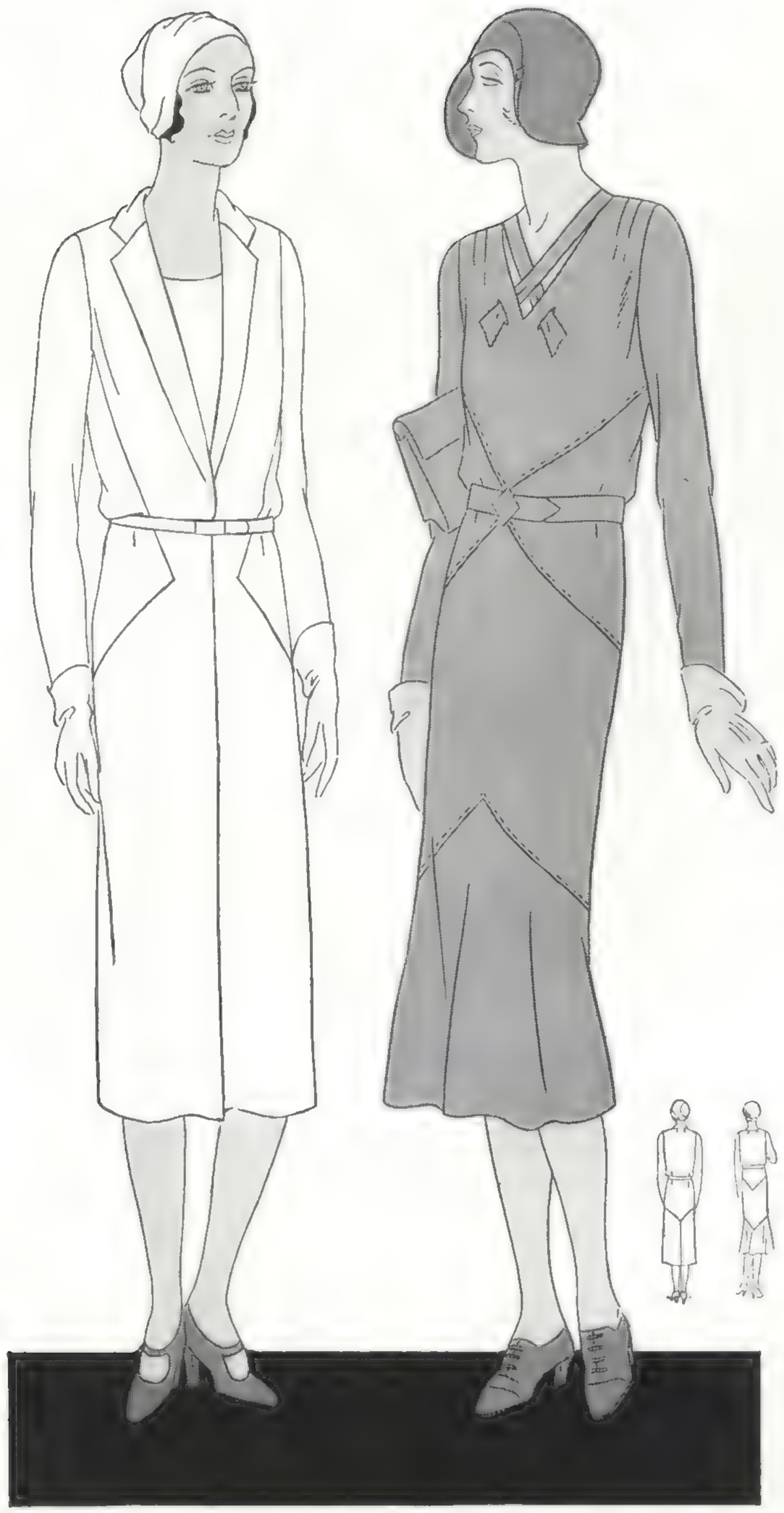


DESIGNS FOR PRACTICAL DRESSMAKING





DESIGNS FOR PRACTICAL DRESSMAKING



THE RIGHT FABRIC FOR THE MODEL

EVERY season, Vogue stresses the importance of choosing fabrics that are suited to the designs whose lines they are to follow—supple fabrics for models that are draped, fabrics with body for models made with peplums, and, above all, fabrics with the right feeling of formality or informality. And, this year, there is another link—a quality of newness, of difference from last season, equally noticeable in designs and in materials. Tweeds are new in their colour combinations, prints are new in their patterns, cottons and wools are new in their weaves.

A new coat or frock may speak of the new mode in each line and ripple. And the wise woman will see that this is true of every costume in her wardrobe, for this is a year when last season's clothes will look far more definitely démodé than has been the case in many years. A study of the fabrics illustrated throughout this issue, of the articles describing them, and of the models shown, as well, will prove an excellent investment to the woman who realizes that the true value of chic lies in its ability to enhance the feminine charm of the modern woman. This the new fashions do to perfection.



NOVELTY JERSEY
SECURITY MILLS

COVERT-CLOTH
BOTANY (left)

COAT No. 5172 Covert-cloth or a light-weight wool, such as cashmere broadcloth, fashions this coat with shaped inserted side sections. The model may be either lined or unlined. Designed for sizes 34 to 42

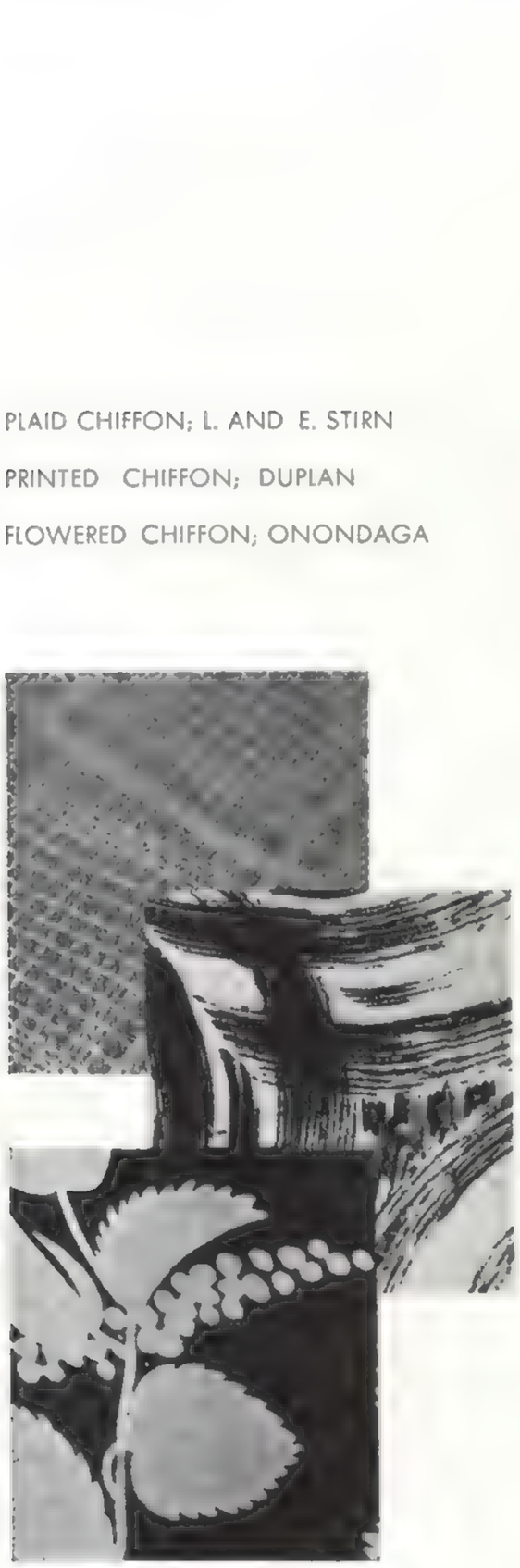
FROCK No. 5170 Novelty jersey or flat crêpe is equally chic for this one-piece frock. The sectional upper part is lengthened by a circular flounce. The set-in sleeves may be long or short. Designed for sizes 34 to 42

Covert-cloth is extremely chic at present and adapted to models for the spring and late winter. Novelty jerseys, knitted to resemble tweed, have equal prestige, in such colour combinations as brown, yellow and white

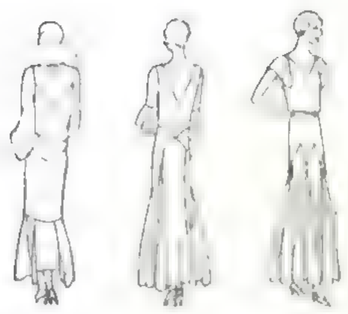
PLAID CHIFFON; L. AND E. STIRN

PRINTED CHIFFON; DUPLAN

FLOWERED CHIFFON; ONONDAGA









The new chiffons are perfectly adapted to the gracious, flowing lines of the new fashions. An interesting note is the use of plaids and checks, and equally smart are designs with brush strokes and clear-cut leaf motifs in light pastel shades on dark grounds

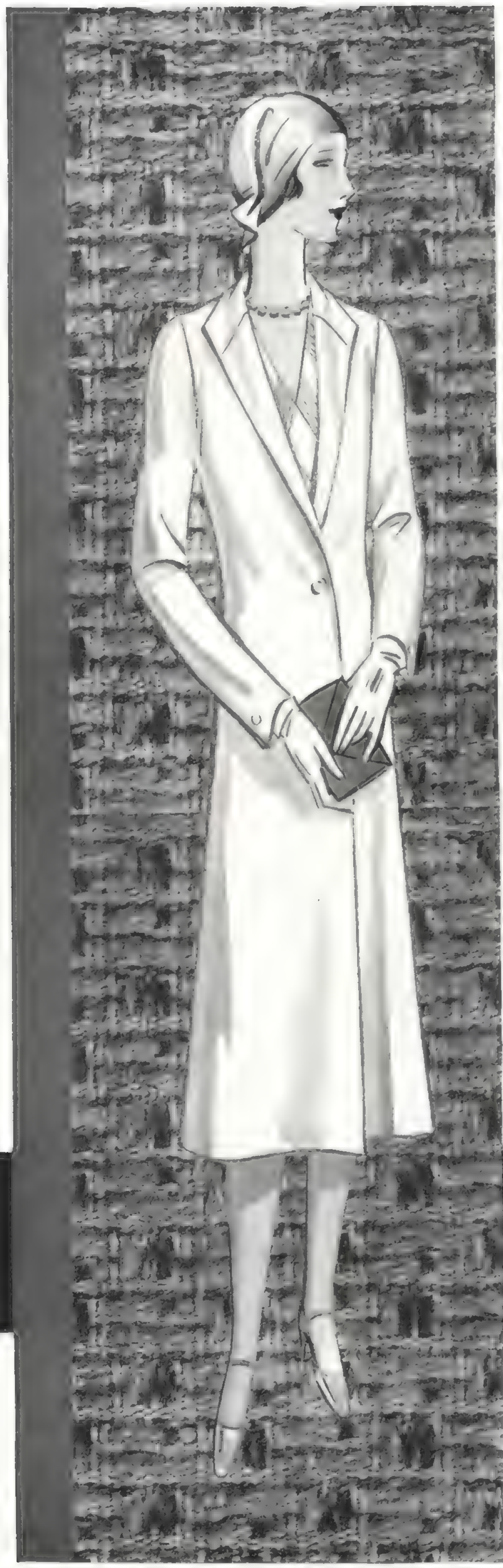
EVENING WRAP NO. S3403 This very smart velvet wrap with a fur collar features seaming and fan-shaped shirrings at the front. Groups of shirrings trim the set-in sleeves, and there are gathers at the neck of the deep back yoke. Designed for sizes 34 to 42

DINNER-FROCK NO. S3402 Silk crêpe or chiffon may fashion this frock with elbow-length sleeves ending in circular flares. There are a shaped cut-out in front, a deeper décolletage in back. Applied side sections hang free below hip depth. Designed for sizes 34 to 42

EVENING FROCK NO. S3401—The new instep length is a flattering feature of this sleeveless chiffon frock. The sectional, flared skirt joins a yoke top in a pointed line, and the skirt joins the blouse under a belt at the normal waist-line. Designed for sizes 14 to 20

A NEW ENSEMBLE

DESIGNS FOR PRACTICAL DRESSMAKING





TWEED
LESUR

ENSEMBLE No. 5168—The coat of the ensemble at the left is of woollen basket-weave, and it is made on semifitted lines with a straight collar, a single button, and set-in sleeves. Designed for sizes 34 to 44

ENSEMBLE No. 5168—A one-piece silk crêpe frock accompanies the coat at the left. Three-quarters length sleeves, a shaped inserted front, and a batiste vestee are smart details. Designed for sizes 34 to 44

THE JACKET ENSEMBLE FOR SPRING



DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 5166—Shantung is used for this smartly simple sleeveless frock. Shaped inserted panels give fulness to the skirt, and it has a narrow buckled belt at the normal waist-line. Designed for sizes 34 to 42

ENSEMBLE No. 5166—The frock at the left is shown here developed in printed crêpe and with a little straight coat accompanying it. The coat has a straight plain collar and set-in sleeves. Designed for sizes 34 to 42

ENSEMBLE No. 5171—Piqué points and tabs trim this silk crêpe frock, which has box-pleated side sections extending over the belted normal waist-line, giving fulness to the straight skirt. Designed for sizes 34 to 42

ENSEMBLE No. 5171—To complete the silk crêpe frock shown at the left, a straight jacket of silk crêpe to match is worn. The well-fitted jacket has a smart narrow collar and set-in sleeves. Designed for sizes 34 to 42

DESIGNS FOR PRACTICAL DRESSMAKING

C. K. EAGLE

MARSHALL FIELD

L. O. THOMPSON

MALLINSON

STEHLI

GENERAL SILK

ABERFOYLE

HAAS BROTHERS

FROCK No. 5164—It seems that nothing shall ever rival the success of prints for spring, and here is a frock that would be charming fashioned of any of the prints shown on this page. Demure cap sleeves or long ones are optional. Designed for sizes 34 to 40

FROCK No. 5165—Printed batiste with a small inconspicuous pattern—tiny patterns are smartest this year—is used for this dress. The normal waist-line is marked by shirring, and short cape sleeves or long fitted ones are optional. Designed for sizes 34 to 40

THE PRINTED SIDE OF THE NEW MODE

MOCK TURTLE SOUP!

by Campbell's famous chefs!



Your choice

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef
Vermicelli-Tomato



LOOK FOR THE RED-AND-WHITE LABEL

A challenge to the epicure!

Upon this Mock Turtle Soup, Campbell's French chefs lavish the fullness of their art, the ripeness of their life-long experience in all the finest nuances of flavor. It's such a soup as lingers long in the memory. Its rich meat broth, its vegetable puree, its tender and tempting pieces of meat, its delicate bouquet of fine sherry all combine to invite the appetite and gratify the sense of taste with rare completeness. Here is proof—if any were needed—that Campbell's Soups adorn the proudest tables. 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

TWO MAJOR SUITS IN THE SPRING FORECAST



JACKET AND CAPE No. 5169 SKIRT No. 5149—This tweed jacket, with its fitted waistline, has merits of its own, but when the cape, shown left, is added, it takes on double smartness. Designed for sizes 34 to 42; skirt, 26 to 38

JACKET AND CAPE No. 5169 SKIRT No. 5149—(Left) A bright future is predicted for capes. This tweed one is separate from the jacket. The skirt has box pleats and a yoke. Designed for sizes 34 to 42; skirt, 26 to 38

JACKET AND BLOUSE No. 5167 SKIRT No. 5151 (Above) This sleeveless satin blouse with cut-outs at the neck belongs with the ensemble at the extreme right. Designed for sizes 14 to 20 years; skirt, 26 to 38

JACKET AND BLOUSE No. 5167 SKIRT No. 5151—(Extreme right) This woollen basket-weave model has the new and very smart short jacket. The skirt has front godets. Designed for sizes 14 to 20; skirt, 26 to 38

DESIGNS FOR PRACTICAL DRESSMAKING

Patterns may be purchased from any shop selling Vogue Patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 32



PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON

POSED BY MISS DOROTHY FLOOD

Charmingly youthful hats in varying weights of felt are hand-tailored in a host of styles and colorings···and every headsize at $10.00 and $12.50

The attractive hat illustrated is the NORINE

HODSHON-BERG, *Inc.*

Fifth Avenue at 57th Street, New York

Presented by Carter & Johnston, 22 East 49th Street, New York; Boyd's, St. Louis; J. L. Hudson Co., Detroit, Joseph Horne Co., Pittsburgh, John Wanamaker, Philadelphia, and at the Smartest Shops in the Principal Cities



My perfumes have that flattering quality of seeming to be yours alone. This, I believe, is one of the reasons for their popularity. There are Parfums A, B, C and N to choose among . . . a happy range for every mood or occasion. Perhaps you will select all four. They are at all the smarter shops.—L. L.



Martinus Andersen

ON HER DRESSING-TABLE

THE traveller who is accustomed to assemble various little jars of this and bottles of that, wrap them protectingly in tissue paper, and, as she slips them in her case, give a silent prayer that they will arrive at their destination unbroken in the especial corner she has stowed them, will find an alternative for this irksome procedure in a travel kit designed by Pierre. In a flat tin box painted a fresh orchid, only eight inches by five inches in size, are encased the excellent Pierre preparations that cover a woman's needs on a journey. There are small jars of cleansing cream, tissue cream, and cream rouge, bottles of astringent lotion and skin tonic, and a diminutive box of face powder, and in the lid is a generous supply of cleansing tissues. All of these preparations may be replaced as they are used. If this kit is left in the dressing-case, a woman will be ready to journey forth confidently on the shortest notice. It is obtainable in many shops in New York and other cities.

A WAVE OF BEAUTY

It is approaching the time when many women must partly or entirely renew their permanent waves. Joseph Schaeffer on Fifth Avenue has enjoyed an enviable prestige of sixteen years as a master of the art of hair waving and is constantly searching for the best and newest methods of procuring perfect results. Consequently, his establishment is equipped with excellent machines for all types of waves—machines that curl the hair from the roots to the ends, machines that curl it from the ends to the roots, and machines that wave hair that has grown out since the last permanent wave, without applying any heat or steam to the hair previously curled.

Then, too, believing that the care after is as important as the initial wave, this hair-dresser offers discerning service along this line. Disproving the common belief that one must suffer under heat for an interminable time to achieve a moulded coiffure, he allows between one-half and three-quarters of an hour for shampooing, setting, and drying the hair. To achieve this, he makes use of an interesting drier, a helmet-like affair that dispenses with uncomfortable bags. The helmet fits loosely over the head, is adjusted to your most easy posture, and is locked into place. The air-current, generated and warmed to several degrees of regulated heat by electricity, is directed by channels within the helmet to the back and sides of the hair, those parts requiring the greatest concentration. After fifteen easy minutes, the hair is so thoroughly dried that it may be combed out to show a charming soft wave.

Ybry has created a new type of essence, which is called an "infusion." It is not a toilet-water or a perfume, but a fragrance that may be used as freely as toilet-water and with a similar exhilarating effect upon tired nerves, but that lingers as does a perfume. In this combination of the best qualities of both, the woman who prefers toilet-water, but wishes that its perfume would be more lasting, will find a fragrant answer. All the odours of Ybry may be had in "infusion," The liquid is put up in handsome crystal flacons, encased in suède boxes, and may be had from Jay-Thorpe.

Saks-Fifth Avenue, realizing that their new gowns will not show to best advantage on hips that have been spreading too long under low waistlines and on broad waists that have been disguised by loose blouses, have opened an establishment appropriately called the "Silhouette Shop." Here, the woman who is generally too heavy or who is too large in spots, may, through a course of treatments, attain the perfect proportions.

IMPROVING ONE'S CONTOURS

Beyond the modern façade, one finds a scientifically equipped salon that immediately inspires confidence. After disrobing, one's weight and proportions are recorded on a chart. Then, a session in an electric cabinet is followed by a gentle rubdown, before one is comfortably placed on a table bed, wrapped in solution-soaked cloths, and treated to vigorous and expert Swedish massage by two attendants who magically complement each other's manipulations on each side of the body. The purpose of this latter phase of the treatment is twofold; it tends to break down the fatty tissues, and it stimulates the circulation of the blood to greater activity, with the result that, after a final shower, one leaves the salon with renewed vigour, as well as a more slender figure. If one is not heavy, but below par, a course of circulatory treatments, which do not include the reducing measures, is recommended.



NÉE FRANCESCA BRAGGIOTTI • BRIDE OF THE GRANDSON OF THE FAMOUS HENRY CABOT LODGE

mrs. john davis lodge

SARGENT might have painted her, a "symphony in black and gold" . . . Mrs. John Davis Lodge, romantically lovely in her Chéruit gown, with starry wide dark eyes, hair golden as Melisande's, skin warmly tinted as a tea-rose.

Bride of the grandson of the famous Henry Cabot Lodge, young Mrs. Lodge makes beauty her artistic credo. "Women should live for loveliness," she says. "The natural charm of a lovely skin is important."

The silken texture of her own flawless skin she attributes to Pond's. "I've used the Two Creams all my life," she says. "That wonderful Cold Cream cleanses deliciously. To remove the cream I've discovered the immaculate new Cleansing Tissues."

Pond's new Skin Freshener is "doubly precious," Mrs. Lodge says, "because both tonic and astringent." The Vanishing Cream, which holds her powder she also uses to give her arms and neck "a lustre which is attractive in the evening."

KEEP YOUR OWN SKIN LOVELY by Pond's simple, sure Method:

During the day—first, for thorough cleansing, generously apply Pond's Cold Cream over face and neck, several times and always after exposure. Wait to let the fine oils sink into the pores, float the dirt to the surface.

Second—wipe away all cream and dirt with Pond's Cleansing Tissues, silken-soft, marvelously absorbent.

Third—briskly dab your skin with Pond's Skin Freshener to banish oiliness, close and reduce pores, tone and firm.

Last—smooth on Pond's Vanishing Cream for powder base, exquisite finish.

At bedtime—cleanse thoroughly with Cold Cream and wipe away with Tissues. If your skin is dry, leave on a little fresh cream overnight. It will soften, make it supple.



Pond's four preparations—Cold Cream, Cleansing Tissues, Skin Freshener, Vanishing Cream—for exquisite care of the skin. They are favorites with distinguished and lovely women everywhere.

SEND 10¢ FOR POND'S 4 DELIGHTFUL PREPARATIONS

POND'S EXTRACT COMPANY, Dept. B
110 Hudson Street . . . New York City

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City_____ State_____

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THE DEAD SEASON

(Continued from page 54)

and whispers into the ears of a chosen few of the fifty guests that, if they are doing nothing for dinner, they are to stay and have spaghetti. It is an excellent idea that appeals at once, if you have no engagement.

For a time, you are one of a large company, but, eventually, some of the others go, more cocktails are served, and the buffet table is spread with fresh napkins, cold meat and salad, and one hot dish—spaghetti or *rizotto*. You help yourself to what you like. It is an exceedingly easy way to entertain, and it turns out to be very gay.

Naturally, you don't stay at one house from six to midnight, so somebody suggests going on. As you are not dressed and can't go to the "Russian Eagle," which is *the* new place in Paris, you will probably go to the "Grand Écart" or the "Bœuf." Half of the people at the "Grand Écart" are not dressed. But the other half of the crowd, who are dressed, more than make up for those who are not—they are the really elegant women of the Continental society. At this time of the year, all the Italians are in Paris. Having bought their clothes, they are having a fling before they return to Rome.

If you don't want to talk, but want to be amused, the "Bœuf" is a wiser choice than the "Grand Écart." Then, too, it—or, rather, that hole in the basement under the dancing floor, the comparatively new little bar of the "Bœuf," which is becoming more and more popular every day—has the advantage of starting much earlier, as it is in full swing by ten. Here, you sit in a tiny, crowded room with a low ceiling and, one must admit, very little air (which always guarantees the success of a place in Paris), but with a great deal of amusement. Every minute, you are entertained by various odd people and the famous Kiki, who is so outrageously amusing that she has become one of the sensations of Paris.

Up-stairs, in the "Bœuf" proper, the famous Guili-Guili is having the success of his life. New York and London know him, because he has entertained at many private parties in both cities, but he was discovered in Paris years ago doing tricks on the Boulevard in front of the Café de la Paix. He is a conjurer and knows the most advanced tricks in magic; the most useful to him being a trick he plays nightly on half of the room. He tells the people at a table to fold paper notes and hold them tightly in their clenched hands. When he has performed his wonders, they open their hands, and, instead of paper notes, they find only bits of folded newspaper—at which they grin foolishly, while he takes the applause and, so far as one can find out, keeps the money. Everybody laughs at him, and nobody minds—it is just his little *pourboire*.

The new place, the outstanding place of its kind in Paris, is the "Russian Eagle." It is not in Montmartre, but near the Opéra, in the rue du Quatre-Septembre. You can dine there, having an excellent dinner, go in any time during the evening, and remain till four in the morning. A Russian chorus sings during dinner, and various amusing people fill in between the big "numbers," which are Cora Madou and a man, now famous in Paris, who sings in extemporaneous verse about all the people in the room. He is really very clever, and, by now, he knows everybody of the cosmopolitan, political, and artistic world. In fact, there does not seem to be anybody he does not know. But the great reason for going to the "Russian Eagle" is to hear Cora Madou sing the songs she has made popular in her inimitable way. She is one of the great artists in Europe.

Another place which is comparatively new, but which Vogue has mentioned before, is the "Hostellerie Jean-Jacques" at Ermenonville. This restaurant is run by Comte Armand de La Rochefoucauld in a pavilion on his own estate, and it is having even more success now than it had in the height of the spring season. It has become the fashion to give lunch parties at Ermenonville, not only on Sunday, but all during the week, and it is gayer there than at any country club.

It is unusual not to be dressed in the evening in Paris, and so, when this does happen, during this charming "dead season," one does things and goes places for which one ordinarily has no time. Such jaunts are planned at the last moment, and one goes to dine at such a little place as the "Dingo," the American bar near the "Dôme," in the rue Delambre. Here, the American students of Montparnasse sit in crowds on high stools around the bar, and, during the long evening between drinks, tuck away some corned-beef hash, a plate of chilli con carne, or coffee with cream. Afterwards, there are no end of places to go to in the "Quarter"—the "Jungle," "La Cigogne," the "Coupole," the "Viking" bar, the "College Inn," and many others, all of which have a picturesque clientele that seems more characteristic of Paris than that of any other place in Paris to-day.

Then, again, there is a little restaurant called "Ducottet," near the Wine Market, on the rue des Fossés-Saint-Bernard, in the old part of Paris below Notre-Dame. It is really a *bistrot*, a place where the cab drivers eat, but the food is so good, especially at night, that many other people go there.

One of the best restaurants in Paris is the "Petit Durand," in the avenue Victor-Hugo. You need not be dressed to dine there, but you dine as well as you do at the most famous restaurants in Paris, and for a third of the price. Here, in a quiet corner, you imagine what Paris must have been in those days before the War, when you could live like a gentleman on a "beer income."

Of course, there are the theatres and the movies—but what can I tell New York about the theatres? In Paris, by comparison, they do not exist. However, there is a really beautiful revue at the Casino de Paris, where the costumes and stage-settings take one's breath away with their beauty. And in the play, "Amphitryon 38," at the Comédie des Champs-Élysées, the dresses by Lanvin are the talk of Paris. The Princess Ilyinsky has the one worn by "Léda," which is made of white chiffon with diamond shoulder-straps and shirred at the waist-line. The long, full skirt falls a few inches onto the floor—so that it is necessary to pick it up a little in order to walk, and it is bordered with white fur except just in front, where one might trip on it.

But, even if Paris has not the theatres of New York, there are two tiny cinemas—the "Ursulines" and the "Studio 28," which are unique. Here, all of the experimental and ultra-modern films are shown, films made in Russia, Germany, and France, that would not be a great commercial success anywhere, but, are, undoubtedly, the most interesting things of the sort that one can see. And these two moving-picture theatres are always filled by an extraordinarily interesting crowd.

J. McM.

An Impression

OF BERGDORF GOODMAN . . . ON THE PLAZA



Bergdorf Goodman's southern resort collection is a superb wardrobe for the Palm Beach season. For daytime, Bergdorf Goodman advises silk and chiffon ensembles, sleeveless golf dresses, yachting pajamas, short beach pajamas for additional sun-tan. For star-dusted southern evenings, the seasonal emphasis on crêpe de Chine, satin, and beautifully colored flowered-chiffons.

BERGDORF GOODMAN

NEW YORK



NO *harm done!*

NOT even chapped hands from soaking wet gloves, provided you were wise enough to rub your hands with Hinds Cream before starting on this strenuous career of headlong tumbles. If you weren't, rub some on when you get in. Hinds Cream heals chapping and prevents it with equal nonchalance. And the same holds good with sunburn, if you're one of those people who are partial to southern sands instead of northern snows. Spread it on before you go out. It will help you get that irresistible nut-brown complexion, quite as readily as it will cure a violent cerise one—if you've been indiscreet enough to acquire a sunburn. North or south—all drug counters have Hinds Cream.

HINDS FOR ACTIVE HANDS

HINDS *Honey & Almond* CREAM

REG. U. S. PAT. OFF.



Copyright 1930, by Lehn & Fink, Inc.

LEHN & FINK, INC., Sole Distributors, Dept. 400 Bloomfield, N. J.

Please send me a free sample bottle of Hinds Honey & Almond Cream—the protecting cream for the skin.

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Lehn & Fink (Canada) Limited, 9 Davies Avenue, Toronto 8. ¶ This coupon not good after January, 1931.

(Mail coupon to *Bloomfield* address)

THE MATERIAL SIDE OF FASHION

(Continued from page 70)

softly tailored or dressmaker suits, and afternoon dresses for town wear, all are more or less indebted to crêpes or satins with a woven self-coloured pattern. Tiny, close, broken sticks, lozenges, checks, pin-dots, or narrow stripes are seen in the simple silks; while tiny, medium, or large flowers, wide plaids, medium or huge dots, and immense circles are the formal versions.

Façonné silks may be printed, as well, and the combination of the two processes further accentuates the formal or informal quality of the fabric. The overlaying print is either an exact repetition of the brocaded pattern or a different one, similar in character. Façonné silks, as well as façonné and printed silks, are already outstanding among the smart new fabrics. They also are of the future—and we will undoubtedly see further developments of them in the coming seasons.

Weave collaborates with print in the patterned silks. Richness of texture is now such a strong feature that prints will, sooner or later, look poor when not supported by a self-patterned background. Exception must be made, however, for a whole series where print is effectively trying to break away from its own formula. Not only do most of these fabrics borrow from mixed woollens, tweeds, suitings, gingham, and lace—as the latest comer—, their patterns and most successful colour combinations, but they carefully maintain the character and even try to attain the actual appearance of their models.

Weight and weave are made to serve this purpose and contribute to the success of the simulation. Checks or light mixed woollen effects, for instance, will be at their best on silk gabardine or crêpe de Chine, while tweed and suiting mixtures will prove excellent on heavy marocains or finely ribbed ottomans; gingham designs being then reserved to toile de soie or flat crêpes.

LACES OF THE SEASON

Lace patterns dating back to 1850, in their original size, or a large net mesh printed in black on light coloured chiffon appear more like laces than like fabrics and will undoubtedly replace the latter in numerous cases. The sheerness and transparency of the fabric cause the background to pass unnoticed, so that only the black lace motif or net mesh is brought into evidence.

Among the tiny close dispositions that are always best for day and sports wear, pin dots and pin checks head the list as the most popular. To our trained eyes, they now seem as classical as plain colours, especially when they are so tiny as to become mere dusted points. Dots are newer when sowed irregularly, and here again is evident the predominance of woven patterns, either to match or to contrast, or in print combined with self-pattern.

Tiny, close, shaded spots, irregularly sowed pin dots, and small checks printed on sheer chiffon may be responsible for a new informal use of this always beloved fabric.

Black is the smartest background for the tiny flowers spotted on crêpes de Chine for town wear. *Bouquets* or *fleurettes* of 1850, such as lilies-of-the-valley, daisies, and strawberries with their leaves, are the newest versions; they must be taken as an indication for the future rather than a present fashion. Intricate all-over patterns chiefly combine a dark tone with white. Sea fauna or marines, hunting-parties or landscapes are usual themes for these complicated patterns. But the subject can be only discovered through close and careful examination—as the general effect is one of an indiscernible composition of light and dark.

Print takes a new departure, due to a new process of printing, in which rotogravure replaces the old empiric method. Shown more or less in all the collections, this type of print appears now in large circles or spheres, now in undulating lines or plaids or conventional flowers, which seem originally to have been made with a trailing painter's brush and then rubbed while still a little wet. The effect is that of a shadowy projection, rather than that of a print. So far, it has not yet reached the point of perfection that is the mark of the best of present-day fabrics.

A large majority of flowery designs, either medium or large, bring us into a world of radiance and gorgeous vividness, but how much more alluring are the delicate subdued combinations of Laurencin pale pinks, blues, and greys that are used so charmingly on chiffon! How lovely these will be for the coming summer evenings. We shall find, also, the grace and airy lightness of large monochrome flowers, widely spaced on a light or white chiffon, ideal for formal blouses, as well as for entire garden-party dresses.

As a rule, medium or large multi-coloured patterns are better adapted to our present needs when printed on chiffon instead of crêpe.

THE NEW COLOURS

Similarity of colourings between silks and woollens is another surprise of the spring season. In fact, the leading colours are the same in all types of fabrics, and, what is more amazing, they look equally well in all their adaptations.

It seems that nothing will ever rival the ever-growing success of black-and-white in combination. Black-and-white patterns on silks are as good as black-and-white mixtures in woollens. But there is something very new about the latter: they no longer combine in a greyish monotone; they are in black with white touches, or white with fine black tracery. Both Schiaparelli and Chanel endorse this combination, and nothing is more chic. And to make this more obvious, many of the mixed black-and-white weaves are repeated in both versions: one white, one black. This applies to mixed silks, as well as to tweeds, to mixed light-weight woollens, and also to prints.

Next to black and white come sapphire and white, dark red and white, dark brown and white. The former superiority of navy-blue must yield to its younger mate—sapphire and white.

A new putty-white, also called chalky-white, is shown extensively by both silk and wool creators. It is seen as backgrounds for pastel prints on chiffon or crêpes, and it proves especially effective in woollens with a slight black pattern.

A strong feature among colours is the predominance of the Marie Laurencin palette. Her very peculiar pinks and blues, her pale greys and rich browns are all there, either in one plain colour or combined. To her, we owe the astonishing quantity of pink and blue mixtures in woollens and tweeds, the combinations of light havana-brown and blues, and the very pale prints on chiffon.

Other good combinations, both in silk and wool, are chocolate-brown with black; pale pink and black; sapphire and (Continued on page 98)

Don't let a Cold or Sore Throat become serious

-gargle with Listerine full strength

Kills germs in 15 seconds

SORE throat is a warning to look out for a cold—or worse.

If you have the slightest indication of trouble, gargle immediately with full strength Listerine. Keep it up.

Millions have found that this simple act checks the ordinary kind of sore throat promptly. Keeps it from becoming serious. Moreover, they have proved that its systematic use is excellent protection against having colds and sore throat at all.

When you realize that full strength Listerine kills even the virulent Bacillus Typhosus (typhoid) and Staphylococcus Aureus (pus) germs in numbers ranging to 200,000,000 in 15 seconds, you can understand why it is so effective against cold weather complaints which are caused by germs breeding in the mouth.

Though Listerine is powerful you may use it full strength, with entire safety, in any cavity of the body. Indeed, it is actually soothing and healing to tissue. This is commented on by the famous "Lancet," the leading medical publication of the world.

Keep a bottle of Listerine handy and use it frequently —especially after exposure to cold weather or germ-carrying crowds in offices, railway trains, street cars or buses. It may spare you a trying and costly siege of illness. Lambert Pharmacal Company, St. Louis, Missouri.



To escape a cold—



rinse the hands with it

Colds can often be prevented by the use of full strength Listerine on the hands before each meal. It destroys germs which may be present so that when they enter the mouth on food they are powerless to cause harm.

LISTERINE The Safe Antiseptic

Kills 200,000,000 *germs in* 15 *seconds*

AN IMPORTED FABRIC
Camel Down
REG. U.S. PAT. OFF
A COAT TO GO WITH YOU WHEREVER YOU GO!
SOFT · SUMPTUOUS · FLATTERING
For every resort—for every sport. This Coat may be had in purest Camel hair—in Spring's most favored shades... or in a soft new fabric of Wool and Cashmere construction in a delicate Ivory shade. *In your own city at your Favorite Shop.*

DEL MONTE-HICKEY
NEW YORK
IN CANADA.. GOULD-SAMUEL & CO · MONTREAL

WOOLS FOR A NEW MODE

(Continued from page 73)

dulness, and roughness of silk shantung. Wool and silk shantungs are lightly patterned with thin black threads woven so as to give a "suiting" feeling to the stuff, through diagonal weave effect or lozenge tweed patterns. Dots from medium to the tiniest size are another good decoration, and putty-white is the best of all backgrounds for these black traceries.

Mixtures are featured in fabrics of all types and weights. All the woollens that are good in plain colours are still better in restrained, discreet mixtures—tweeds excepted. These mixtures are best when not more than two colours are combined, with chalky-white, string, or putty-white as one of them.

In mixed fabrics, pin checks have a popularity out of all comparison. And checked or pin-checked tweeds are legion. Stripes, on the contrary, either diagonal or horizontal, give a too-much-seen impression.

THE NEWEST TWEEDS

Tweeds have arrived at a cross-road. They stand half-way between tweeds as we knew them and men's suiting clothes; they compromise so as to keep their own character, while adapting to their own needs the tight weave and smooth finish of their adversary. One feels as though tweeds had heard about the soft tailoring tendency and were trying to have a part in it. They also take a new step in the way of intricate lacy weave with a slight relief.

Some of the best tweeds are woven with a double surface effect. A light foundation is seen through the dark upper weave—or the reverse—, based on a principle somewhat similar to that which Schiaparelli once brought out in hand-woven tricots. This is especially good in black and white.

Tweeds cling to the ensemble idea. Practically each good fabric has its mate, but if the difference in weight between them holds good, the lighter, or perhaps the heavier, is apt to be a plain tweed. Ensembles of three different patterns—or, rather, of two patterns and a plain surface—usually include a jersey. And the new reversible coating is in a mixed colouring on the outside, while its wrong side matches the plain colour of the dress.

THE FAÇONNÉ WOOLS

A new marvel has been born in Woollenland—a little one that already stands firmly on its feet and may soon reach star rank. A simple, inconspicuous façonné woollen, with a slightly noticeable pattern, either all over or spotted. A very modest, discreet thing—but so smart, and so capable of sweeping away the "governess" feeling given by so many black dresses. For, of course, it is in black that this new child of fashion is at its best.

Vogue would not be surprised if façonné woollens were the next step in novelties.

And now, we must say a word about the various materials that contribute to the softness and suppleness of the woollens. Ostrich feathers, swan's-down, hen's-down, and rabbit hair are the best known, as well as the most effective. They give to the fabrics in which they are incorporated a softer touch than the softest Shetlands have yet attained. But, of course, their presence must be invisible.

MEYER'S COLLECTION

Meyer is featuring new versions of tussinia—a tussur-like wool-and-silk fabric, especially effective in chalky-white lightly patterned with black "suiting" designs. Shantylia is another exotic wool—related to shantung. This manufacturer also shows a marvellous large series of rough, heavy, but transparent woollens, either plain or mixed. Jorgia, with a large diagonal weave, is one of the best. His jerseys no longer show the classical jersey weave, but are somewhat lacy in effect.

CHEZ LESUR

Lesur specializes in soft fabrics, to which extra softness is added through the use of rabbit hair (for a woollen called tortaz) and ostrich feathers for poncto. Needless to say, in both fabrics the importance to the touch is the leading feature. Other good Lesur fabrics are heavy mixed coatings or jerseys with either a wool lace or a façonné quality. To this, he adds an original series of printed crêpes drawn by Foujita, Vertez, and Gilbert Lesur.

THE HOUSE OF OLRÉ

The Olré collection includes an excellent choice of heavy flat wool crêpes, which have the exact appearance, the heavy weight, and the drapery-like fall of the new flat silk crêpes. Crêpe Marcel (reserved in France for Marcel Rochas), and crêpe Lucile (reserved for Lucile Paray), and super fleurlaine are marvellous. Crêpe amoris is a silk mousseline as thick and even as a toile de soie. It combines two processes of weaving—that of taffeta and that of chiffon.

SWEETINBURGH

This house shows interesting new versions of tweed, in which this fabric is gradually losing the somewhat coarse weave that was typical and beginning to adopt the even surface and character of men's suiting and the smooth finish of broadcloth. Checks are as important in tweed weaves as in the other types of fabrics. A double surface effect is given to several of these novelties, somewhat similar to that we once knew in hand-knitted tricot. A white foundation is glimpsed through the black outside surface, or the reverse. Black and white is still the last word in chic for tweeds. The Sweetinburgh ensembles in tweed now include both plain and patterned fabrics, rather than two weights of the same tweed.

MUNRO AND COMPANY

The ensemble idea is still present in the Munro weaves—one light-weight fabric for the dress, with a heavier one for the coat, both in the same colourings. The light-weight jersey-tweeds appear in new colour combinations and new weaves. Several among the light-weight tweeds show a new, intricate, somewhat lacy weave, with a façonné-like relief.



One Month of Winter can play havoc • with your skin •

ICY WINDS . . . sweeping across the delicate tissues, chapping the surface of the skin. CHANGING TEMPERATURES . . . the dry heat of indoors, intense cold outdoors. No wonder your skin threatens to lose its fine, smooth texture!

Yet in the snowy playgrounds of the world, where beautiful women congregate, Helena Rubinstein's clients are always the center of an admiring circle. Miraculously, they survive the winter without a blemish! Neither the glare of the noon sun nor the piercing cold of evening can affect the smooth transparency of their skins. Drawn lines, crowsfeet, weather-beaten complexions have ceased to be the conspicuous signposts of winter!

The same scientific skill which has made Helena Rubinstein famous as a beauty specialist at these smart continental resorts, is injected into her HOME BEAUTY TREATMENTS . . . that everyone may be lovely and radiant during this trying season!

WINTER HOME TREATMENT

Cleanse thoroughly with the luxurious Water Lily Cleansing Cream. Rare unguents and the youthful essence of water lily buds are the precious ingredients in this wholly inimitable cream (2.50). Soothe and refresh your skin with Valaze Extrait, the amazing anti-wrinkle lotion, a wonderful tonic for all skins (2.50). Massage with the exquisite Youthifying Tissue Cream, Helena Rubinstein's newest triumph! A nourishing, beauty-bestowing cream for all skins. In its new French jar (2.00).

WINTER FOUNDATIONS

CREAM OF LILIES—An enchanting beauty foundation (1.50). WATER LILY FOUNDATION — a semi-liquid cream in flattering rachel shade. Protects the sensitive skin from outdoor exposure (2.00).

And for the hands, Helena Rubinstein's YOUTHIFYING HAND CREAM to bring them silken loveliness (1.00). Or her YOUTHIFYING HAND BEAUTIFIER — a delightful new amber lotion — gives instantaneous beauty (3.00).

BEAUTY ACCENTED

Enhance the soft beauty of your skin with Helena Rubinstein's Enchante Powder, an exquisitely fine powder (3.00) . . . and add the smart brilliance of the new Enchante Rouge (1.50) and Lipstick (3.50). Richly glowing . . . indelible. Then darken the lashes, promote their growth, with Valaze Eyelash Grower and Darkener (1.00). For a more sophisticated effect, apply Valaze Persian Eyeblack (Mascara). Does not come off and makes the lashes appear thick and luxuriant (1.50, 2.50.)

FASHION DECREES THAT FACES AND HOSIERY MUST MATCH

Two international reputations have united to bring about a new, unerring smartness for the months to come. In these days of healthful activity, warm, vibrant skin tones are essential to feminine chic! So what could be more authentic than for Helena Rubinstein, the world's greatest beauty specialist, to choose four enchanting shades of her powders which Onyx, leading stocking manufacturers, have correlated in lovely, gossamer-sheer hosiery. These four important sun-tones will form the "SUNPLEXION" group in powder and matching hosiery . . . Mauresque for pale or medium blondes, Gypsy Tan for golden blondes, Ochre for medium brunettes, Dixie Tan for dark brunettes.

AT THE HELENA RUBINSTEIN SALONS DE BEAUTE

At the various Salons de Beaute, you may receive the expert advice of Helena Rubinstein's personally trained experts. Whatever your personal beauty problems, do drop in for a consultation . . . for a luxurious Helena Rubinstein treatment . . . and learn at the same time, the new colors in lipsticks and rouges, the subtle new powder shades that will be so smart in the months to come.

Helena Rubinstein

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CHICAGO · 670 N. Michigan Ave.
BOSTON · 77 Newbury St.
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DETROIT · Woman's Colony Club
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Madame Helena Rubinstein
8 East 57th Street, New York, N. Y.

Dear Madame Rubinstein — Please send without charge my copy of your new booklet "Beauty In The Making" and full instructions as to the correct, daily care of my skin which is average ☐ oily ☐ dry ☐ wrinkled ☐ flabby ☐ has blackheads ☐

Name _____

Address _____

Age 15-20 ☐ 20-30 ☐ over 30 ☐



Oh Look! It's a scaly fish
from way down under

Like the ring-fish in the Arabian Nights, he bears a gleaming treasure in his mouth. Smart fish, you say. Yes, and smart looking. And best of all, useful. For this fish saves you from trawling the drawers of your desk. He is always on the surface, just leaping to present you with a pen when you are in a special hurry.

This desk set is quite at home in business offices —and ready for business in the home. A highly sensible, indispensible fish, withal.

And for weddings and for birthdays? What gift could more subtly suggest a letter now and then. What gift would be in greater daily need? What gift would better tell of your good wishes (for as you know, the fish is said to bring good luck).

See for yourself! Your jeweler will show you. Or if his school of LeBoeuf Fishes has not come in, just clip a check for $12.00 to your letter and we will send along the finny prodigy.

LeBoeuf animals make charming settings for their truly fine pens. Many other LeBoeuf models in lovely modern gift boxes priced from three to fifty dollars—pocket pens, pencils, and matched pen and pencil sets in appealing new color combinations.

Ask about the LeBoeuf Hidden Filler.

THE LEBOEUF FOUNTAIN PEN CO. INC., SPRINGFIELD, MASS.

Le boeuf

FOUNTAIN PENS
DESK SETS
PENCILS

THE JUNIOR LEAGUE MOVES ON

(Continued from page 65)

that are needed to help maintain the Shelter. Last year, a Broadway production was taken for two nights, this winter offers greater facilities for possibly a cabaret in the club-house. In another corner, the arts and interests committee works on its fortnightly program of gay and festive lectures for the amusement of the members, while its subchairman on exhibitions arranges to lure the treasures from private collectors and hang them in the great hall below. The conference desk opposite promises great things for the end of April, when the one hundred and ten leagues of the Association of Junior Leagues of America will send their two hundred and fifty delegates to the annual conference, this year to be held for the first time in New York, where every guest-room in town will ring with the story of Junior League work from San Diego to Portland, Maine, from Houston to Honolulu.

The Board Room is rarely empty. Its gracious mahogany table must hide under reports and memoranda, its Sheraton chairs must teeter with the excitement of new appointments, the priceless early American prints on its walls, with their Revolutionary battlefields and naval engagements, must pale before the spectacle of young America at work.

Is it strange that the president's room has a chaise longue, by which a graceful reading light casts a welcome shadow at times on the responsibility charts which line the walls? There must be moments of peace occasionally for the writing of just such articles as this to fuse the humming activities of the building into a connected story.

A sharp bell summons the secretaries from their rooms, whence nine thousand notices often are sent to the New York membership in a week. Here stand the files, a fluid register of lists that never remain the same in name, address, standing, or condition of marital servitude for two days running.

At the end of the hall is the publicity department, the editorial desk for the New York League's monthly news sheet, *Tell and Tell,* the bureau for out-of-town members, the sanctum of the admissions committee. Flanking these desks stand the inanimate servants of the organization: the addressograph machine, the stamper, the licker (spelling guaranteed), the multigraph, all operated by members, all pulsing in daily rhythms.

MAINTENANCE

Exhausted by work, the members may seek relaxation and nourishment on their own floor below the offices. A genial white dining-room with flowered curtains is disturbed by no alien faces, while, across the way, a quiet lounge offers deep chairs and a celadon background to one's reveries.

How is the club-house itself maintained? Are the dues sufficient to keep up eight luxurious floors and a staff of eighty? The answer is found on the three lowest floors, where members may rent rooms for purposes of entertainment when they are not occupied by committee projects. Here is the majestic guests' dining-room, with sumptuous green-and-gold walls and painted gleaming yellow curtains, teeming with members and their friends and frequently rented at night for large dinners or suppers. Two private dining-rooms, one of which is shown on page 65, are divided by a collapsible partition which folds back, enabling eighty people to be seated with comfort. How shall one describe the gay Persian scenes inspired by old miniatures and painted on the silver walls in brilliant vignettes? The delicacy of a Coromandel screen combines with the sharp colour contrasts of the new school. Vivid sapphire satin curtains frame the red lacquer trim. Pointed glass vases hold the lights, rich china fruit piles on the black marble tables. Another door is opened, and a reticent white reception-room stands ready for coffee, a fragile spinet against the wall, a hint of plum coloured toile and alabaster lamps.

The paradox of the League's activities flashes to one's mind from the adjacent office, open to members of other leagues, as well as that of New York. Here, the Professional Opportunities Agency attempts to administer vocational guidance and secures paid positions varying from secretaries and receptionists to executives, librarians, sales girls, stylists, and decorators. With it functions the Volunteer Opportunities Agency, which infuses the prospective worker with the Junior League standard of faithfulness and ambition and sends her off to hospitals, settlements, day nurseries, and case work under the Charity Organization Society. A special group of committees investigate the positions, assure themselves of the need for the Junior League girl, and follow her career with sympathetic interest.

THE MEMBERS' FLOOR

One room on this floor is open to members only, the stately pine-panelled library, shown on page 63, where the soundest volumes on education and psychology offer their material to the reader who has passed by the tempting, coloured covers of the latest novel on an adjacent shelf. Peace is distilled among the easy sofas and soft armchairs, and, for once, quiet has won the day.

The mezzanine offers a unique facility in the dressing-rooms. Seven hundred guests at the first débutante ball in the club-house profited by the carefully planned circulation which is achieved by separate entrances and exits in each coat-room. The girls prink in a most becoming deep sea-green, horizontally striped room with huge mirrors framed in blue glass. Even the hair-brushes are modernistic. The men may feast their eyes on coloured prints of the great feats of aviation history. The lounge itself is lined with a huge rug brought out of a Prince's palace in old Russia and lighted by golden fixtures of spreading wheat sheaves. Only the pangs of hunger could tempt one out of the deep chairs, in the glow of copper and aubergine, or waltzes floating up from below.

The great hall on the main floor must serve many masters in one day. On a typical morning, more than a hundred provisional members—débutantes of this year, most of them—are assembled for their bi-weekly lecture-course on municipal welfare and social service. In the afternoon, the legislative committee has invited the League to hear a debate on prohibition or child labour, before it decides to back some legislation at Albany. The speakers reach the stage by a special private staircase. In the evening, the League's bureau for entertainment is furnishing a cabaret program for a member's mother, who is weary with entertaining at the inevitable bridge table. For once, she will amuse two hundred friends and herself at the same time. And yet, this combination of lecture-room, theatre, and ballroom must offer the same genial comfort as one's own drawing-room.

(Continued on page 98)



La Salle

THOSE periods when people scan values closely in search of that which is unmistakable and outstanding are eagerly welcome to La Salle.

If motor cars could speak, La Salle would say: Search closely and see if you can find another car like La Salle so fairly, generously priced.

La Salle does not give you *almost* everything you would like in a car of distinction—it gives you *everything* that is distinguished, and then adds a glow of satisfaction with the moderate pricing.

Nothing but the combination of

EVERYTHING

that is distinguished—yet moderately priced

Cadillac and La Salle producing a great volume of highest grade manufacturing—in the same letter-perfect, science-perfect plants could make La Salle possible.

Nothing but the combined resources of General Motors, Cadillac, La Salle, Fisher Body and Fleetwood could possibly give you so much of richness and perfection of performance at so small an investment.

La Salle does not stop with almost enough power, or almost enough responsiveness, or almost enough comfort, or almost enough exquisiteness of beauty, design and decoration.

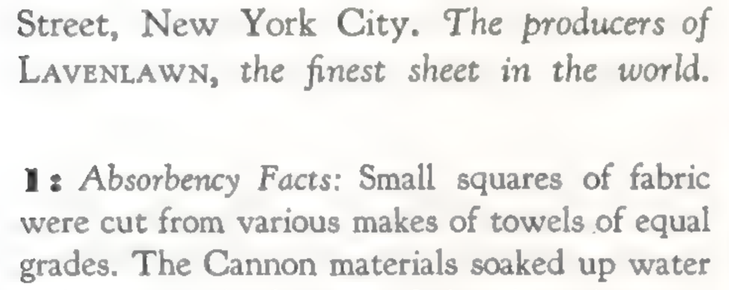
La Salle gives you an overflowing measure of all these things which make for pride and continuous comfort and exhilarating performance. Cadillac Motor Car Company, Division of General Motors.

SO FAIR . . . BUT NOT SO FRAIL

Look a little beyond the very evident smartness of the new Cannon towels you buy . . . to their softness and their gentle efficiency, to their long and faithful service at the lowest wages you ever paid to towels. Isn't it nice to know that the things you select for their color and good design excel on the practical side as well—that your most thrilling fancies are backed by the facts? * Cannon towels are made for work and wear—and charm. The latest styles simply make bathrooms over—bring new light and new life. Their patterns are equally clear and decorative on both sides. New designs and shades were suited to new ideas in tubs and tiling and color schemes. There are Cannon face cloths and bath mats to match the new towels, purchasable singly and in ensemble sets. How easy now to have perfect harmony—in one room at least, without gambling your time and trouble and money. * Cannon towels are thrifty. The prices of the advanced styles are kept down by vast output in the standard grades. Millions are made every week—more than the totals of all other towels combined. The result is low cost for high quality, always. Whenever you find the Cannon label you have found a real bargain in beauty and service. . . . Cannon Mills, Inc., 70 Worth Street, New York City. *The producers of* Lavenlawn, *the finest sheet in the world.*

1: *Absorbency Facts:* Small squares of fabric were cut from various makes of towels of equal grades. The Cannon materials soaked up water and sank to the bottom of the glass almost at once. Others took much longer—in some cases, as much as ten minutes more. **2:** *Service Facts:* A great hotel sewed together typical towels of all the leading brands—then laundered the "sheet" a hundred times. Cannon towels showed far less wear at the end of this strenuous test than any others. **3:** *Value Facts:* Shoppers visited leading stores in twelve major cities and bought towels by pairs, one Cannon towel and one other towel of similar style and the same price. All were weighed on delicate scales—and the balance in favor of Cannon was more than 7%. Thus, every 92 cents you spend for Cannon towels brings you a full dollar's value.





These are the Cannon towels that captivated Fifth Avenue. They come in all-over colors and modernized designs. They have two right sides, two bright sides—both equally decorative. New colors are rose, peach, turquoise, jade, maize, orchid—guaranteed fast. Typical Cannon values—75c and more for the bath towels—at your own store or shop . . . now. There are Cannon face cloths and bath mats to match—sold singly and in ensemble sets.
(Cannon towels may be had in many other styles, to suit any taste, at prices from 25c to $2.50.)



SEND FOR THIS FREE BOOKLET..It shows the new reversible towels in colors.

CANNON MILLS, Inc., 70 Worth Street, New York City V-6

Kindly send me your new booklet, "Modern Ideas About Towels." This request places me under no obligation whatever.

Name _____ Street _____

City _____ State _____

CANNON TOWELS



MEDICAL AUTHORITIES AGREE

"No doctor of standing would use anything but a liquid solvent for thorough cleansing."

ONLY A SPECIALIST TOLD HER THE TRUTH

SOMETHING must be done. Her skin was showing the unmistakable signs of age that every woman dreads — enlarged pores, tiny new wrinkles, sallowness, a coarsened, sluggish texture.

THE DIAGNOSIS

Regardless of cost she felt she must learn the cause of these blemishes—see if they couldn't be corrected. At the suggestion of her own physician she visited one of the greatest skin specialists in New York. After a microscopic examination, he said:

"Madam, the surface of your skin is thoroughly clean but the pores are clogged with impurities—filled with an oily mixture of greasy dirt from the outside and bodily secretions from within. Germs lodge in those unclean depths. This condition interferes with the circulation. The life of the tissue is impaired. To remedy this you must cleanse the pores: dissolve out the embedded dirt. Then normal circulation will be restored. Don't forget: a clean skin is a healthy skin which will remain young for many, many years."

THE TREATMENT

With her new liquid solvent she did precisely as he had advised. Almost at once her skin began to feel better. She experienced that delightful sensation of renewed life in the skin itself. She noticed that the natural coloring and the fine texture of her complexion were being restored. Before long her friends began to ask

EMBARRASSED AT FIRST

SHE WAS SOON PRAISED

FOR HER RADIANT SKIN



her what new beauty treatment she had discovered . . . "It's a very simple thing", she said, "It's just a matter of pore-deep cleansing with Ambrosia."

WHAT IT IS

Ambrosia, the liquid solvent that cleanses the depths of the pores, is new to American women. It was first made by a French chemist many years ago. It was named by Empress Eugenie. Until recently it was made only to private order.

Ambrosia penetrates instantly, dissolves the pore-deep dirt, rouses the circulation, normalizes and refines the skin. It prepares the pores of a dry skin to absorb a softening tissue cream; thus it combats any tendency toward wrinkles . . . Safe—no caustic alkali, no wax! . . . Quick—convenient! . . . Nothing to wipe away! $1.00, $1.75 and $3.00. Write for generous free sample. Hinze Ambrosia, Inc., Dept. 2-A, 114 Fifth Avenue, New York City.

THE PORE-DEEP CLEANSER



A LITTLE COSTUME
FOR THE COMING
SEASON

The flower, barely visible under the coat, is hand-painted ...the pleating is hand-sewn... and whether made-to-order or otherwise, the hand is the hand of Stein & Blaine ...the mode's authentic imprint of artistry and authority!

Stein & Blaine
INC.
13 and 15 West 57th Street, New York

THE JUNIOR LEAGUE MOVES ON

(Continued from page 96)

The effect is due to a sofa, adroitly placed between two drum-tables, two well-hung tapestries, the eighteenth-century draping of the yellow curtains, and the subtly concealed lighting.

BOBS IN A BASEMENT

The pompadours of twenty-eight years ago may have been pinned up at home, but the bobs of to-day need professional attention, and there is little time to brave the traffic down-town, so the League has installed a hairdressing and manicure department in the sunny basement under a well-known specialist.

Such are the occupations for which the New York Junior League has found a home in its new club-house. One of the first purchasers of the eight-hundred thousand dollar debenture issue, through which the building was financed in three weeks by a group of amateur salesgirls, said of it: "Here is the first club for women of the leisure class that I have seen which tries to answer all the vocational needs peculiar to women, the first one that is not merely a man's club with a woman's membership."

To-day, it would appear that the exigencies of life in a big city, drive the young woman out of her automatically run household to some centre where she may find a wider expression of her energies. From the evidence of the last few weeks, it would appear that she needed the club-house. It is a long way from the bureau drawer of 1901, it is an accomplishment of which any architect and any decorator in the country might well be proud, but it is not an end in itself.

THE STANDARD OF YOUTH

The Junior League, since the day when it was founded by a group of eighteen-year-old girls, has stood primarily for youth; and to youth, even the handsomest of buildings, unless it be continually in the process of expansion and development, looks like a mausoleum. So the club-house must not stand for the Junior League as it is and ever shall be, but merely for what its members happen to want as the expression of life in the interests of good citizenship and individual ability in the year 1930. Their needs, the fulfilment of their lives, stand firmer than brick and stone as the essential edifice.

THE MATERIAL SIDE OF FASHION

(Continued from page 92)

black; beige, grey, bright blue, and black; chocolate-brown and sapphire-blue; chocolate-brown and rose; cream, yellow, black, white; vivid green, red, black, and chalky-white; black, white, grey, and rose; crême and very dark red; blue and yellow. Four different shades of pink on the palest of pink grounds is an excellent version of the camaieu flowered chiffon.

Plain colours include pale greyish-greens—real verdigris—, very dark reds, pale pink, pale, bright, and rich dark blues, yellow, off-white, and cream. It is interesting to note that the pastels for evening are neither paler nor more subdued than the pastels for day.

String, beige, and grey are present, but in the rôle of accessory colours.

BIANCHINI-FÉRIER

The importance of the new 1850 patterns is beautifully expressed in printed or printed and façonné crêpes. Chiffon reflects our actual search for charm in prints combining all of Marie Laurencin's dull pastel shades. Brilliance and youthfulness continue in vivid chiffon prints, and the modern spirit is maintained throughout the collection by Dufy drawings. The muffler silks are among the best, and flamenga has acquired a new "suiting" quality. A new all-silk fabric, gyptiane, shown in a plain and a mixed weave, has the rough surface and the appearance of wool. This is illustrated in the photograph on page 70. Crêpe colibri, in natural silk, is one of the heavier flat crêpes, Supertigresa is a compromise between chiffon and crêpe and shows how transparent fabrics are gradually losing their transparency and acquiring a new opalescent depth.

DUCHARNE COLLECTION

A well-balanced and very smart series of mixed woollen-like, tweed-like, or gingham-like silks and the lace-like and net-like chiffons give much interest to this collection. Vivid flower prints on chiffon reproduce actual paintings by Jacqueline Marval, and, in the drawings by Dubost, one senses a deep knowledge of both modern art and fashion. Monotone self-patterned silks, printed, as well, and often combining the Laurencin colourings, are seen throughout this collection. Silks, brocaded with tiny self-colour motifs, have an almost wrought quality, yet are intended for ordinary wear. Finely ribbed silk ottoman is printed to resemble mixed woollen and really succeeds, assuming a tailored quality. Crêpe nicole and crêpe monique are two excellent examples of the new thick weaving used for crêpes that were formerly transparent. Natté is a heavy silk with a close, braided weave. These three materials are all of real silk.

COUDURIER, FRUCTUS ET DESCHER

At this house, a smart masculine derivation runs through the façonnés, where print looks like a mixed weave, and self-pattern collaborates with print. The airy monochrome flowered designs are at their best on white or pale chiffons. Either vivid pastels or dull Laurencin pinks, blues, and grey combine on flowered evening chiffons. Tiny close motifs printed on crêpes are exactly what we need for day wear, and crêpes de Chine patterned in self-colour, despite their rich texture, are well suited to out-of-door or simple daytime wear. A new alpaca, made of real silk, is as supple as crêpe de Chine. The printed silk twills, voiles, and marquisette all possess the right open-air quality.

CHATILLON, MOULY, ROUSSEL

Toiles de soie, in all varieties, are a success at this house. There are striped, checked, and flowered toiles de soie, either printed or façonné, or both. A new chiffon called Lalique has the opalescent transparency of Lalique's clouded crystal. This is one of the smartest new fabrics for blouses. Gypé crêpe, a real silk crêpe, is heavy, but washable.



AN OLD BEAUTY SECRET

THE fashion is not prettiness but *sophistication.* Wherefore lips leap into subtle importance. They must have an almost sculptured perfection. Follow the simple old Aztec Beauty Secret for this by chewing gum to ward off flabby wrinkles about the mouth. Chew Wrigley's with a certain regularity each day. Try new style Double Mint . . . its flavor is peppermint.

K14

the FLAVOR LASTS

FOR MIDWINTER SKIN USE GERANIUM CREAM



By the middle of winter, the average skin is at its worst—too much city rush, too many late nights and rich food, not enough outdoor exercise ... And we're facing the frisky March winds that are hardest of all.

Geranium Cream is the best preventative—a jar in time would have saved us... It's also the best curative—start now and see immediate improvement.



TONIGHT!

Dip your finger in this flower-scented fluid cream—pat it into your face—how fresh, how lovely it feels—not greasy or sticky—just healing and soothing.

TOMORROW!

Your skin will be smoother, less tired, and you won't have those ghastly "party circles" under your eyes . . . In a week, you'll notice a subtle clearing and lightening . . . In a month, lines will begin to fade, muscles will tighten . . . Geranium Cream is a skin food, a mild astringent and a gentle bleach in one.



BUT THAT ISN'T ALL

Clever women have discovered that Geranium Cream is the best powder-foundation ever . . . so they put it on in the morning, too . . . and the healing, soothing, beautifying work goes on all day . . . and their noses never shine!

IS IT EXPENSIVE? NO!

A jar of Geranium Cream costs three-fifty—but it lasts six months . . . and it does away with the need for all those "special creams" that clutter up your dressing table—and flatten out your purse . . . Two minutes night and morning—less than two cents a day.

GERANIUM CREAM

COUPON

Look for Geranium Cream in the best shop in your city. If they haven't stocked it yet, send three-fifty to Produits Nina, 580 Fifth Avenue, New York. For advice on beauty problems, nobody can be more helpful than Miss Nina Nestor, at the same address.

NAME ADDRESS

CITY STATE V

NEW SILKS FOR SPRING



1. Plain all-silk shantung; L. O. Thompson
2. Printed crêpe, daisy design; Jersey Silk Mills
3. Printed crêpe, leaf pattern; C. K. Eagle
4. Printed crêpe, very small design; Marshall Field

SEVEN SILKS FOR EVERY WOMAN

(Continued from page 75)

and exciting—pink and brown, light havana-brown and navy-blue; rose and navy-blue; orange, black, and beige; grey, yellow, and black; grey, green, and white; pink, white, black, and blue; and, of course, that perennial success, black and white.

FOR SPORTS WEAR: Sports silks, this year, will make every woman want to go to the country. The striped sports silks (like that shown in photograph number 6) are so crisply fresh, the novelty spun silks so gay and youthful, the end-and-end fabrics so shadowy in their dusty pastel colourings, the various shantung weaves, silk suggesting jersey, and silk piqué, all so new looking and sophisticated! Any one of these might be chosen in place of the silk shirting, as number three in our group of seven. The majority—and even the several excellent ones that are of rayon—have a smart dull look. Much of their chic—and this is true of sports silks of every season—lies in their looking as if they could be washed thoroughly and emerge as fresh as ever.

FOR AFTERNOON WEAR: Flat crêpe and printed chiffon will be the two choices for those gracious afternoon frocks with sleeves that give a new look—cape sleeves or sleeves in three-quarters length. Every woman will want both, as they serve for different occasions. And the chiffons may have larger patterns, since the added length of frocks, the shoulder capes, and deep flounces will show them at their best. Photographs number 4 and 5 on page 75 are excellent examples. The crêpes shown in the photographs on this page are typical printed versions of the new fabric mode, with charming small flower designs and larger leaf motifs.

FOR EVENING WEAR: Semi-sheer crêpes and chiffons lead for evening, but first, perhaps, are the semi-sheer crêpes—those silks that are light in weight, though they have that body that is synonymous with "quality." For the evening mode is long and gracious, and fabrics must be chosen accordingly. Those that fall in soft, becoming folds, those that drape in lovely sculptural lines, those that mould the body as it moves—these are the stuffs the evening mode is made of. Ninon, long popular in France, is one of them, for it has made a welcome appearance in this country. Faille taffeta, too, is smart, and the chiffons are irresistible—plain or printed in the lovely new monochrome designs, often combining four or five shades of a soft green or beige. Other lovely patterns are in such combinations as a green-and-white flower on a black ground, and the flower may be large, as photograph number 3 illustrates. In plain colours, black is still the most distinguished for evening, white is a close rival, and flesh-pink a third outstanding shade.



Where perfect days begin and end in the luxurious comfort of

WAMSUTTA PERCALE





At the smartest hotels on the American Riviera

AUGUSTA, GEORGIA: *Bon Air Vanderbilt* ★ COLON, PANAMA: *Washington Hotel* ★ HOT SPRINGS, VIRGINIA: *The Homestead* JACKSONVILLE, FLORIDA: *San José Hotel* ★ OLD POINT COMFORT, VIRGINIA: *Chamberlin-Vanderbilt* ★ ST. PETERSBURG, FLORIDA: *Rolyat Hotel* ★ SAN JUAN, PORTO RICO: *Condado-Vanderbilt.*

THE managers of these luxuriously appointed hotels have made every one of their beds as comfortable as your own . . . with Wamsutta Percale sheets and pillow cases that lull you to sleep so that you wake up in the morning wondering if you're at home again.

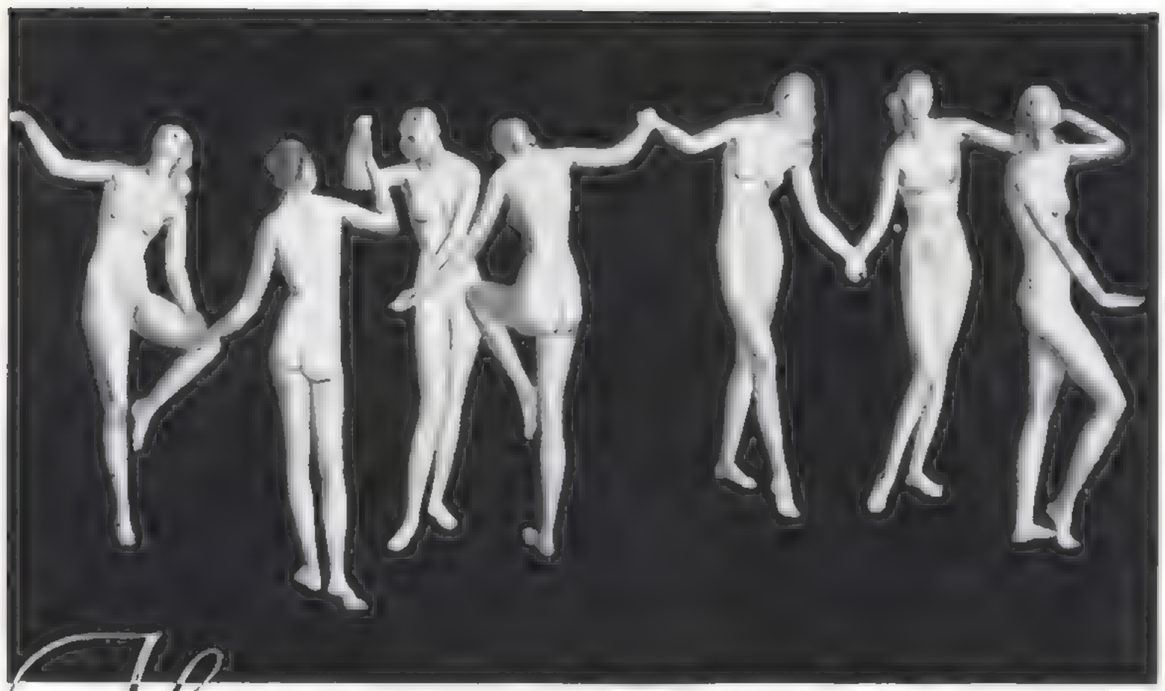
No matter how little of your time may be set apart for sleeping, you always know that when you *do* go to bed, the cool caress of Wamsutta Percale will be there against your cheek and its drowsy smoothness all around you.

The sheets and pillow cases you can buy at your nearest department store are the very same in fineness and strength of texture as the Wamsutta Percale which these great hotels are using. There is *only one* Wamsutta Percale.

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Massachusetts ★ RIDLEY WATTS & CO., *Selling Agents,* 44 Leonard Street, New York

WAMSUTTA PERCALE SHEETS & PILLOW CASES

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS



How LOVELY *your skin will be when all* SEVEN *complexion graces are yours!*

Can you imagine perfection more exquisite than that which your own skin will have when you have achieved every one of these complexion graces?

The glow of radiant . . . *youth*
Fresh . . . . . *cleanliness*
Petal . . . . . *smoothness*
Velvety . . . . . *softness*
Unblemished . . . . *clearness*
Exquisite . . . . . *fineness*
Creamy . . . . . *fairness*

And you *will* have them all, if you make regular use of your Boncilla Clasmic Pack—the most amazing beautifier you have ever known, the most active worker of complexion enchantment imaginable.

Just think! A single application sends a stimulating stir of blood to your skin to give you the glorious freshness of young skin—to cleanse each tiny clogged pore—to smooth away roughness with its soothing balsams—to soften your skin to velvet.

Another Boncilla Clasmic Pack, and still another, and you can see—just as you saw the glowing flush of youth after the first treatment—the lines and wrinkles vanishing from your healthful, awakened skin, the relaxed muscles growing firm. You can see, too, the blackheads and blemishes vanishing, the texture growing finer under the mildly astringent action of the pack, the skin growing fair and white under its gentle bleaching.

For Boncilla does all the seven things needed to invite the true complexion graces. It stimulates, cleanses, soothes, softens, fights lines and blemishes, refines the texture and bleaches the skin.

Can you wait to begin the basic skin care of Boncilla Clasmic Pack—to possess every one of the complexion graces? Get a tube or jar at once—and be lovely as never before.

You will find Boncilla Clasmic Pack at any toiletry counter; in tubes, $1.00; in jars, $1.00 and $3.50. Boncilla, Inc., Indianapolis, U. S. A. Branches in Paris, London, Toronto, New York.

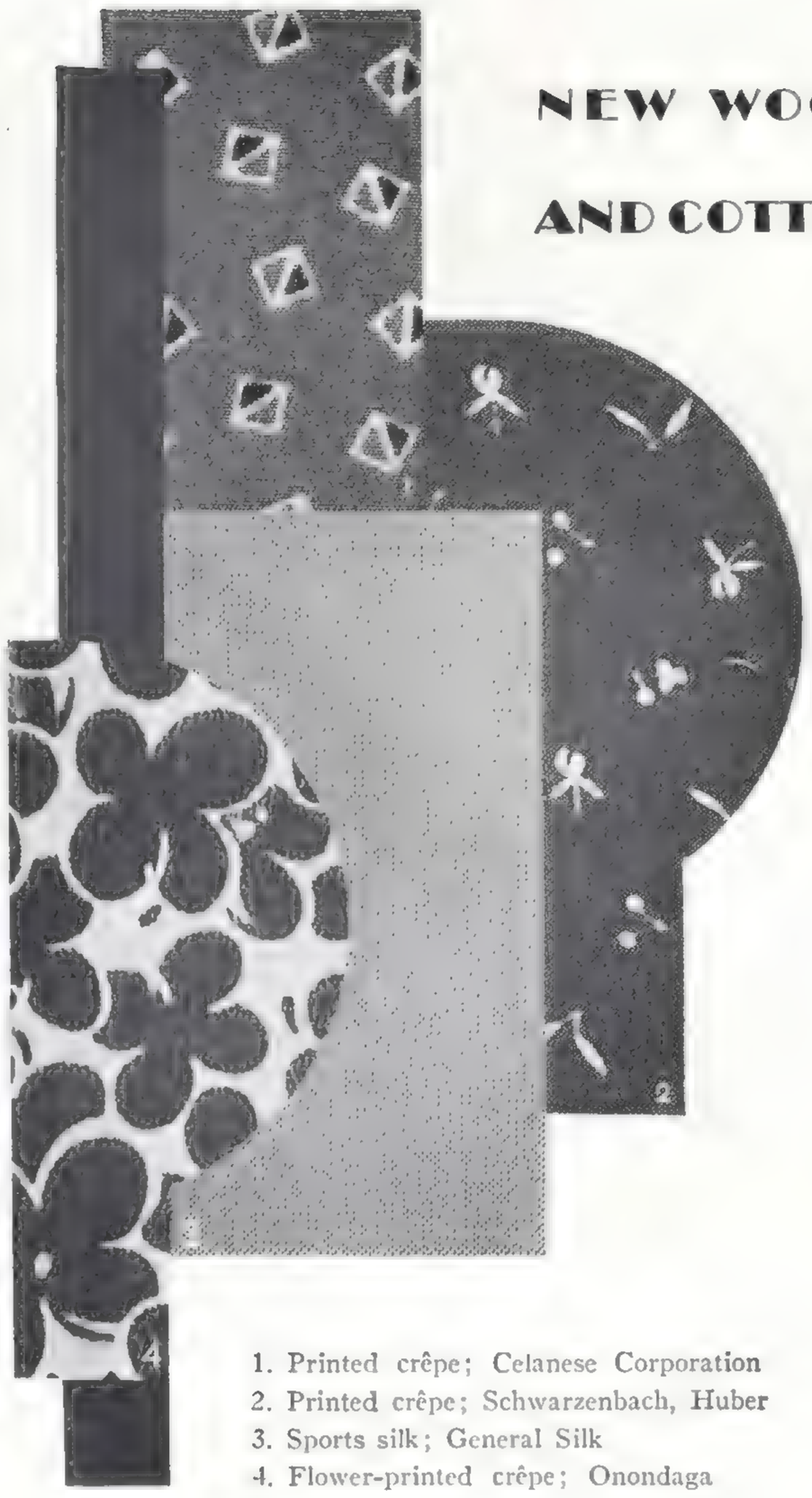
Boncilla

CLASMIC PACK

Bestower of the Seven Complexion Graces

© 1930, B. Inc.

NEW WOOLS AND COTTONS



1. Printed crêpe; Celanese Corporation
2. Printed crêpe; Schwarzenbach, Huber
3. Sports silk; General Silk
4. Flower-printed crêpe; Onondaga

(Continued from page 76) in evidence, often worn with blouses repeating one of the colours and cut on the newly feminine lines. Dressmaker suits will be of more formal woollens, like the fine twill in photograph number 6.

FOR DRESSES: A great variety of light-weight woollens are appearing for those little woollen frocks that have come to be so important to the well-dressed American woman. There are novelty woollens of a lighter weight than that used for coats—sometimes made to match the coat fabric as to weave and colour. Some of these have a lacy weave, and all have a home-spun feeling. Mannish woollens, often in black and white mixture, are very smart, and there are wool shantungs, wool éponges, and that ever-useful fabric, covert-cloth for further choice.

FOR SUMMER FROCKS: It is inevitable that the return to fashions with the feeling of various periods should bring back the cottons that were once so popular. And what could be more practical for active sports or more crisply charming for a summer afternoon in the country? For the first, there are end-and-end cottons, like the one in photograph 3 on page 76, cotton broadcloths, madras, plain or striped, gingham, and sheer linens, usually in plain colours. For more leisurely moments, the printed cottons are delightful, and there is great emphasis, this year, on cottons for the more formal type of dress. Flower-printed lawns and dimities are charming, as are the printed linens with dots, as in photograph number 2, with checks, and with a variety of designs.

RULES FOR ANSWERS TO CORRESPONDENTS

Any reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Here is the Kleenex Way to remove cold cream



Massage cream lightly into the skin and allow it to penetrate for several minutes . . . till it collects impurities from the pores and softens the skin. Then—Kleenex!

—it blots off all the surplus cream that your skin doesn't need

Failure to remove cold cream is a grave mistake in skin care. Experts say cold cream performs its function on the face in 10 minutes—and should be removed by *blotting* with soft, absorbent Kleenex.



Lift two sheets of Kleenex from the New Box, and rub them over the surface of the face and throat. The Kleenex will blot up all the dirt, grease and make-up. Then discard Kleenex.



DO you know that the cold cream your skin needs is absorbed after 5 or 10 minutes on your face? And do you know that experts advise one particular way to remove cold cream—a way that is practiced by actresses, screen stars, beauty experts? It is called Kleenex . . . a specially-made absorbent tissue.

Surplus cold cream should be blotted up from the skin with Kleenex cleansing tissues. Otherwise . . . in time you'll notice little oily areas around the nose—the chin—the mouth. Then blackheads, perhaps. And pores made larger.

Famous beauties remove cold cream with Kleenex

Everyone who understands complexion care knows the importance of complete removal of this unabsorbed cold cream. That's why you find Kleenex cleansing tissues in the dressing rooms of famous beauties of the screen and stage . . . in the bathrooms of charming debutantes and distinguished social leaders . . . in the treatment rooms of the most up-to-date and the smartest beauty salons.

Kleenex absorbs by blotting

Kleenex is so wonderfully absorbent that it simply *blots up* every bit of cream your skin doesn't need. You don't need to rub and scrub and stretch the skin, as when you try to wipe away the surplus cream with towels and "cold cream cloths." And Kleenex lifts up, along with the oil, any cosmetics or dirt that lingered in the pores.

You use these tissues just once, then discard them. Thus, each tissue that touches your face is fresh, soft, and dainty. And there's no problem of stained and soiled towels—and high laundry bills!

The new Kleenex is truly a delightful toilet accessory. There are pastel tints, very soft and lovely . . . or white, if you prefer. The box itself is a marvel of ingenuity, modern in design and color . . . and cleverly made to hand out, through a narrow slit, two tissues at a time (the correct number for a treatment).

More hygienic than handkerchiefs

Once you know Kleenex you'll find a score of uses for these exquisite tissues. Many use them in place of handkerchiefs—and certainly they are far more hygienic and comfortable, especially when one has a cold!

Handkerchiefs soon become filled with germs, which reinfect the user and may spread the cold throughout the entire family. When you use Kleenex, you have a fresh, clean, soft tissue that's absolutely free of germs, and so soothing to the tender, inflamed nose. You use Kleenex just once, then destroy it. Kleenex actually costs far less than having handkerchiefs laundered.

Ask for Kleenex at any drug store or toilet goods counter. Or send the coupon for a generous sample.

Smart New Package Now in Colors

Flesh Pink, Canary Yellow and Sea Green as well as White

Kleenex now comes in three lovely pastel tints as well as white. The colors are absolutely pure . . . and they harmonize exquisitely with bathroom and bedroom decorations. The box is designed to have two sheets always at your finger tips.

Kleenex Company, Lake-Michigan Bldg., Chicago, Ill.
Please send a sample of Kleenex to: V-2

Name .....

Address .....

City ..... *State* .....

Kleenex
Cleansing Tissues

"A Garment is no HB finer than its Fabric"

Portrait in Flowered Silk



Spring Prints

by Haas Brothers embody the delightful, varying moods of the season . . . and express a young charm touched with a new sophistication that is unmistakably 1930

Haas Brothers Silks

Produced by Haas Brothers Fabrics Corp., 417 Fifth Avenue, New York

FROCK BY BONWIT-TELLER

HOLIDAYS IN A SCHLOSS

(Continued from page 66)

sisted of fourteen adults, seven children, four governesses, and a pug-dog.

When lunching or dining out, I would invariably be asked, "I hear you have taken a *Schloss* in Bavaria?"

But it was true after all, and so I said, "Yes."

"Is it near Munich?"

Again, "Yes."

"South of Munich?" This person had obviously been to Bavaria, and I felt miserably ignorant about the whole project. But I hazarded that it was south of Munich, only to find out later that it was well to the north.

More and more cross-questioning, "Is it a large *Schloss?* Three hundred rooms and one bath, I suppose?"

I supposed so, too.

My mind became a blank, and I knew only that we were going to do something different and exciting. It was an experiment, which might prove a failure, but at least it would be an experience, certainly interesting and perhaps pleasant.

Professional killjoys, full of vitality and kind thoughts, abounded, cheerfully questioning, "Are you near a doctor?"; "Who will do the housekeeping?"; "Do you mean you don't speak *one* word of German?"; "It isn't in the rainy part of Bavaria?"; and usually ending the list by "But what will you do?"

I answered at random, "Yes," and "No," and "I don't know." All that mattered was that we were off.

EN ROUTE FOR THE UNKNOWN

In Paris, I bought an English-German dictionary and a Useful Phrase Book—the greatest waste of forty-five francs I ever perpetrated. I called up a travel agency and asked for tickets to Dombühl, which was the nearest station to Schillingsfürst. Two days later, they assured me that there was no such place as Dombühl. I was frankly depressed. My confidence was shaken by the news. But not for long, as two days later they called again to say that they had now found *two* Dombühls. I had a choice and selected the one reached by the Prague Express. But there were no accommodations left on the Prague Express. So I booked reservations on the Orient Express, which, alas, necessitated a change to a local train somewhere. Never mind, I had my dictionary and my phrase book, and the Orient Express sounded very reassuring and luxurious.

We actually got off with nineteen pieces of hand-luggage, or was it eighteen? It was eighteen pieces and the baby carriage. No, seventeen with the baby carriage and the picnic basket. Anyway, it was nineteen pieces altogether, not forgetting the steamer rug (which, in the end, of course we did forget).

We reached Stuttgart and mercifully fell into the hands of a mind-reading porter. On ten words of German, and, within twenty minutes, we had to recheck our luggage, change trains, and attain breakfast somehow! The Useful Phrase Book offered us nothing to the point. Remarks like, "Pardon me, but where are the gates to the city?" and "My aunt's house is the second on the left," did not help us over this crisis, but the kindly porter somehow solved all our problems.

Once in the slowly moving local train, to what we hoped was the correct Dombühl, we began to realize that we were really headed for Schillingsfürst. The country through which we were travelling was very charming, a country of cultivated fields, pine forests, and picturesque villages. Our watches led us to believe that we must be near our destination, and we leaned far out of the window in the hope of catching a view of "our" *Schloss*. As we rounded a curve, we saw what must obviously be the *Schloss*—a vast pile on the top of a hill dominating the countryside. A charming, peaceful village nestled against the hill leading up to its gates. The train took another curve, and we lost sight of it. Then we slowed down and stopped. We had arrived.

A ten minute motor drive, through the village and up the hill, brought us to the gates. We crossed what was once the drawbridge, drove into the court, and up to the door of the *Schloss*.

The four of our party already installed greeted us warmly, though with a certain degree of superiority. They distinctively gave the impression of having lived for some years in Germany. A *Schloss* was nothing new to them.

"We usually take tea out there," they said, pointing to the garden.

As they had been in residence only twelve hours, all this was a bit trying, but we consoled ourselves by the thought that we in turn could behave in the same annoying way to those who arrived after us.

Smiling servants rushed about with our luggage. We started on the grand tour of the building. Up large staircases, down vast hallways, through room after room—salons, chapels, libraries. Utterly bewildered by it all, we could only hope that some day we would be able to take it in.

We found ourselves in a world different from any we had ever known. We were away, really away, from radios, country clubs, subways, motor parkways, and electric refrigerators. There was no noise and no traffic to spoil the peace of the beautiful, rolling landscape, which spread itself out before us. The little villages, dotting the countryside, looked as if they had been part of the picture since the beginning of time. As we took in this vast, yet somehow intimate panorama, it seemed incredible that such an atmosphere of calm could exist within a few hours of the noise and confusion of Paris.

COMMUNITY LIFE DE LUXE

Within a few days we began to feel acclimated. The weather was beautiful, warm summer days and cool nights. Each day brought a new contingent of the household, and we soon settled down, each family in its own suite. Rules and regulations were proclaimed. Warning had to be given in the morning if we were expecting guests for meals. Warning had also to be given if any one or any group intended to be away for a meal or for a few days. Most important of all, we had to be on time for meals. A cheerful bell rang the summons for lunch, tea, and dinner, and the faithful could be heard scurrying from the various apartments down the hallways to the salon where we assembled. The system was marvellous and the cooperation unbelievably good. We never once were twenty-four people for lunch when only three were expected, nor did three people ever drearily group themselves about a table set for twenty-four.

One of the first outfits to arrive consisted of three young gentlemen, Mr. W. T. Emmet, Mr. Orton Jackson, and Mr. Frederic Winthrop. They dined with us that evening conventionally dressed in dinner-clothes. But at breakfast the next day, they, amazingly enough, (Continued on page 106)

KATHLEEN MARY QUINLAN

Stylist in Beauty

announces the opening of her new

FIFTH AVENUE SALON



New York's newest salon dedicated to feminine beauty is a brilliant example of modern in its more imaginative style. It is located at 655 Fifth Avenue, at Fifty-second Street.

■ Inspired by and dedicated to the modern American woman, Kathleen Mary Quinlan has created a luxurious, a distinctive new salon for the care of the skin, eyes and hair, which is a triumph of exquisite taste.

Designed and executed by Robert Locher, leading decorator in the field of contemporary art, it is an excellent example of modern in its more imaginative style; and a sympathetic expression of Miss Quinlan's cherished ideals for the comfort and convenience of her clientele.

A formal little foyer, a drawing room—brilliant in contemporary feeling—anticipate a suite of intimate, sound-resisting rooms in exquisite pastel tones. Here beauty comes back into its own—tired eyes grow rested, neglected skins become fresh and young, hair glows with new vigor. In this atmosphere of quiet repose, the skillful fingers of Miss Quinlan's specialists interpret her ideas of devoted care, of nurturing or luring back feminine loveliness.

Because of the wide demand for Miss Quinlan's exquisite preparations by women of fashion, they may now be obtained in all leading stores. The salon is at 655 Fifth Avenue, New York.



One of the rooms, where beauty of skin, eyes and hair is skillfully achieved, shows the comfort and charm the contemporary manner of decoration brings to a small, intimate interior.

Copyright 1930, Kathleen Mary Quinlan, Inc.

BULLETIN: Great Jump in Scotch Population of U.S.

Excited butler reports guests at Long Island house party all claimed to be Scotch to get extra helping of Oven-kist Scotch Oatcakes. Prominent banker, nabbed raiding host's pantry for oatcakes, tearfully ascribes delinquency to Scotch ancestry. Host, after breakfast of Oven-kist Scotch Oatcakes sizzling in the bacon, volubly pardons offender. Famous lady cancels several shopping tours to crumble oatcakes with scrambled eggs for totsy lunches. Grandiloquent, too, with cheese.

Note: **The Oven-kist Bakers supply pantry sign which reads: *"Warning—the Oven-kist Scotch Oatcakes have been hidden. So there!"***



Oven-kist
REG. U.S. PAT. OFF.
SCOTCH OATCAKES

"Insist on Oven-kist" at your food shop, or mail check for this nutritious delicacy in short-biscuits which, with one touch, makes menus elaborate. By mail

3 Boxes $1.00



Address sole U. S. A. agents (for J. A. Marven, Ltd., the bakers) —

E. F. MORLEY & CO., INC.
105 Hudson St., New York

HOLIDAYS IN A SCHLOSS

(Continued from page 104)

appeared in Bavarian costumes, consisting of green leather shorts, blue linen coats, with dazzling red or blue ties. Ever after, any male appearing otherwise attired felt completely wretched and out of the picture, and, as quickly as possible, remedied the situation. This dressing up was undertaken with desperate seriousness, and one who had selected a red tie might spend a sleepless night because he hadn't a blue one. One fair day, later in the summer, one of these young gentlemen returned from a four days' bicycle trip and swaggered into lunch turned out in a new and very grand Austrian get-up—black shorts and a dark green coat—, and he was at once put at the head of the class, while all of the other gentlemen left the room sobbing loudly.

MORNING IN THE SCHLOSS

The typical *Schloss* day began with nine o'clock breakfast. By ten o'clock, there was a head out of nearly every window in the courtyard (and there were many windows). There and then, plans for the day were screamed back and forth, up and down, from window to window. One group would be going off for the day to Nuremberg, Augsburg, Bamberg, Würzburg, or one of a dozen delightful old towns that were within two hours of the *Schloss*. (If any one left for more than a day, every one turned out to say good-bye with moving-picture cameras.)

Another party, usually a small one, would have an idea about a bicycle trip. Much haranguing would follow about borrowing or renting a bicycle, and a great deal of advice would be passed from window to window.

Then, there were always a few who, weary from a long trip the day before, or naturally unsuited to bicycling, would simply take a mild walk. All walks must needs start through the village. The curiosity of the villagers about "the Americans" was such that for the first week these morning strolls drew quite a gallery.

COURT LIFE IN BAVARIA

A figure or two would be seen scurrying through the courtyard with an easel or paint-box, and there was generally an odd lot who sat in the sun in the courtyard, reading books, the *New York Times* of three weeks ago, or the *Paris Herald* of two days ago. Nor must we forget the hours set aside for the study of the German language.

And so the mornings passed by. Motors came and went, the mail arrived, the children went off on foot and in baby carriages. Telegrams were delivered. Little girls from the village appeared with butter or fruit or flowers. No one could come on any mission whatsoever without passing through the courtyard. It was a diverting scene.

I do not believe a day passed that one or two motor loads did not set out for either Dinkelsbühl or Rothenburg. They were the first and last places visited by every one who came to the *Schloss*. Rothenburg especially remained for us all the greatest pleasure of the whole summer. Even after journeys far afield, we could never bring ourselves to feel that there was any city, town, or place that we liked more.

At dinner, we had animated accounts of the various journeys, of the sights that had been seen, the antiques that had been bought. Antiquing became our major sport. It was our golf and tennis in one.

We were occasionally joined at dinner by friends or acquaintances who chanced to be motoring in that part of the world. We overpowered them with our enthusiasm. Had they brought us news of a world war, an earthquake, or a cyclone, the news would have fallen on deaf ears. We had cut ourselves off from the affairs of the day, and we plotted jealously to remain so. Instead, we romanced about our life, took them on the *tour-grand* of the *Schloss*, and were undoubtedly very tiresome. After dinner, our usual dissipation was a game of bridge; and, since Merton Powell was in our midst, we had a great deal of pleasant music in the evening. While Miss Ruth Draper was stopping with us, we had two gala evenings, when she recited some of her monologues.

We lunched and dined several times with our nearest neighbours, who lived about an hour or two away by motor. Our first invitation came from the Baron and Baroness Sechendorf. We dressed for dinner at five-thirty in the afternoon and motored in broad daylight, feeling quite ridiculous in our evening clothes; but we were rewarded by arriving just before dark and so were able to see something of their lovely garden, as well as their *Schloss*. They were most kind about showing us all of their magnificent things.

HOSPITALITY IN BAVARIA

It was the greatest pleasure to see in this delightful way several of the places that were relatively near Schillingsfürst, and we were very touched by the kindness and hospitality we received on all sides. We lunched one day with Baron Stieber at his very marvellous Schloss Ratibor, where once the Margrave of Brandenburg lived. Perhaps the most lovely of all of these places was Wallerstein, belonging to Prince Oettinger-Wallerstein. We always found on these occasions that our host and hostess spoke perfect English. We would motor away from these visits, sitting silently in the motor, thinking of the tapestries, paintings, furniture, porcelains, which represented generations of collecting. We were completely drugged by the beauty of what we had seen.

The drawback to the summer was that it was too short. We enjoyed it so much at Schloss Schillingsfürst—our quiet days and short expeditions—that we found it hard to tear ourselves away and so missed going to many places that we really wanted to see. The charm of the *Schloss* was that it gave none of the things that in America we would consider essential for a pleasant or even possible summer, and, in exchange, we had all of the things one can not get here.

Our life, interests, occupations, and surroundings were as different as black is from white. And there is nothing so refreshing as a complete reversal of one's daily life. Tourists though we may have been, booted and spurred with Baedekers and cameras, we did not feel that we were such. Brief though it was, we lived there and felt for the moment that we were part of another scheme of things.

One of the good things of English life comes to America + + +

DELICIOUS ALL WHEAT CRISPBREAD



PEEK FREAN & CO. LTD.

BISCUIT MANUFACTURERS
BY ROYAL APPOINTMENT

If you have visited England, you recall with fondness the tempting delicacies found on English tables . . . . particularly those delicious, wafer-thin squares of All Wheat Crispbread (known in England and Canada as "Vita-Weat").

Perhaps you first tasted them as the crispy accompaniment to a sparkling salad, or served at an English breakfast table in place of toast. But once you've tasted Peek Frean's All Wheat Crispbread, you remember its delicious flavor of sun-toasted wheat, and your taste for it persists.

Now the "Crispbread habit" has come to America . . . . in thousands of homes it is served at every meal, and as a milk-and-Crispbread night-cap for little folks. Instant favor, won not only by its inimitable taste but by the famous health and slenderizing qualities for which it is known throughout Europe.

Made of all wheat, the vitamins and mineral salts of wheat are fully preserved in it while the fattening starch content is completely modified.

All Wheat Crispbread is a product of the famous house of Peek Frean of London who for over 70 years have served England with her traditional delicacy . . . . the English biscuit. It is imported direct, and does not stale as do ordinary crackers or bread.



Ask for it at any purveyor of fine groceries. Peek Frean & Co., Ltd., London, England.

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THE RENKEN & YATES SMITH CORP'N
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THE TONKIN DISTRIBUTING CO.
San Francisco, Calif.

PEEK FREAN'S AllWheat CRISPBREAD

PARIS . . .

The splendor of the Louis' in its magnificent salons



New Salon Mixte with illuminated glass dancing floor of the "Paris"

S. S. "Paris"
Feb. 21-Mar. 21

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Feb. 7-Mar. 7

S. S. "France"
Mediterranean-Morocco Cruise
February 12
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FROM the days of the Louis', France has given the world its standards of elegance and chic ... clothes, manners, menus, the *bon mot* and the art of fascination ... cross "the longest gangplank in the world" to the **New "Paris"** ...[just re-engined for speed ... redecorated for smartness and modernity... a crystal smoking room ... sun deck with sidewalk café ... practically all outside rooms with bath] ... and you're in Paris herself ... the same gracious service, the same brilliant backgrounds ... the same gayety, the same infinite finesse.

Five and a half days to Plymouth, England

Sail from the heart of Manhattan on one of the weekly express liners *"Ile de France", "Paris," or "France"* ... direct to Plymouth, a waiting Pullman express for London, a few hours later the covered pier at Havre, three-hour express to Paris.

French Court Life



French Line

Information from any authorized French Line Agent or write to 19 State Street, New York City

CHIC FOR THE NEWLY ARRIVED

(Continued from page 60)

or simpler ones for the crib; carriage robes of lapin, nutria, or broadcloth, smartly monogrammed. The robe should match the baby's carriage, and the baby can never have too many wrapping shawls of cobwebby pink, white, or blue cashmere, soft Shetland, woven or crocheted wool. The newest crib covers are of thick-piled fluffy wool with realistic pink-eared bunnies and downy chicks in appliqué. Stewart has these in larger, heavier sizes and calls them "play-rugs." They are just the thing to throw on the floor for the kicking-stretching-and-gurgling hour. Rather special covers, which are only to be considered when Baby already has plenty of plain, practical ones, are those made of quilted taffeta with pillows to match. Best has a lovely one combining quilted rainbow coloured squares edged with a huge taffeta ruffle. The same shop offers an adorable pillow, cover, and wrapper set of quilted pink and blue crêpe de Chine. Saks-Fifth Avenue has new spreads with satin flowers and whimsical child figures in appliqué, so simply and charmingly done that they are not as elaborate as they sound. Dainty hemstitched sheets for the crib, of fine percale or nainsook in white or pastel shades, are welcome gifts, as are fine flannel or crêpe de Chine wrappers. Wanamaker has a very new wrapper, delicately embroidered with tiny Beauvais roses on white crêpe de Chine. Equally acceptable are drawn-work jackets imported from France, bibs of batiste edged with lace or more practical versions in fine towelling, or a set of imported sweaters. Saks-Fifth Avenue has a very new little sweater, with a knitted band crossing in the front and buttoning in the back, that will stay "put" on the squirmiest new-born. One should make sure, when buying a sweater, that it will slip easily over the baby's head, or the young person will protest more powerfully than politely against the gift. Another knitted sweater, from England, has four buttons down the back, and the neck and cuffs are banded with white angora.

MORE GIFTS

Further suggestions are soft, mummy-cloth towels marked *Bébé* (from Mosse); a set of glass bottles for alcohol, cotton, and similar necessities, in the shape of elephants; an amusing puppy-dog ribbon lamp from Stewart, concealing a tiny light that shines rosily through his enormous eyes; gay china clowns and blue elephants which are really orange squeezers and egg-cups; a silk hat-box; a lap basket with dainty net ruffles. The small cosmopolite who first sees the light of day in New York, only to stare starry-eyed a few weeks later at the *carrousels* on the Champs-Elysées or the statue of Peter Pan in Kensington Gardens, will appreciate a set of travelling envelope bags and boxes in rose or blue moire marked with her name, or a pink enamel commode in a durable enamel box with a handle, or a tiny hot-water bottle disguised as a piquant woolly rabbit. Walker Gordon sells good-looking bottle boxes constructed to hold a day's feeding cool and unbroken.

Toys that are given to a baby should be somewhat edible. Babies have a passion for playing with their food and eating their playthings. Vegetable-dyed rattles and balls and little washable animals are the safest choice.

Vogue has a few hints on what not to give babies. Bonnets are as trying and difficult affairs for the baby as for the grown-up and, while you may share the impression with many that babies, like Chinamen, all look alike, their indignant mothers will not agree with you. Besides the fact that a gift bonnet may not match the baby's coat (the ensemble idea is still all-important in chic Babyland), it may be definitely unbecoming, while the delectable looking marabou-trimmed affairs often distress the small wearer by getting fluff into eyes, mouth, and nostrils. Bootees and stockings are a moot question with many doctors, whose immemorial custom it is to disagree on just such trifles, many of them not permitting stockings or bootees until the alarming, creeping stage is reached. It is better, unless one knows the doctor's preference, not to give the baby shoes. Above all, fuzzy mittens or fur-trimmed articles that shed should be avoided, as these, again, get into that rosebud mouth and up that button affair called a nose, thereby producing an irritation which often results in a caterwauling that can be heard from one end of Central Park Mall to the other.

BASSINETS AND BASKETS

At Grande Maison de Blanc is a bassinet trimmed with a trelliswork of narrow pink ribbons and rosebuds, lovely enough to bring tears to the eyes of a confirmed baby cynic, and Saks-Fifth Avenue has a new one with a cascading drapery of pink chiffon over satin that looks like the bed of a fairy princess. Bassinets are of three types, the stationary kind, the kind on wheels, which can be moved from one sunlit room to another, and the very light, simple basket type, which is usually quite small, for the very, very new-born.

An accurate pair of scales also will delight the mother who watches her darling's weight with more apprehension and interest than father watches the stock market lists.

There is, to be sure, very little that is new on the limited horizon of Babyland, although infants' clothes and accessories in their modern simplicity and restraint do reflect the change in present-day modes. (Some of the shops whisper that when mother's skirts came down this season, so did baby's, but Vogue still finds that from eighteen inches to twenty-three inches is the length of the first long dresses.)

But here, at last, is a new departure, an innovation in Babydom. The black, blue, grey, and tan English carriage is still and always will be smart, but it is no longer *de rigueur*. Millsons, Ltd., perambulator makers for many noble English babies, is making carriages in pale "automobile body colours." Rose, lemon, yellow, ivory, cerulean-blue, and almond-green baby carriages are now rolling through Hyde Park, like large ambulatory flowers, propelled by proud and proper nurses and slept in by chic, contented little babies—a fashion started by a well-known royal infant. These carriages, which Best is showing, are amazingly light and constructed with aluminum bodies and springs that would make a Rolls-Royce stall with shame. But the smartest carriage at Best's, Vogue thinks, is a champagne coloured one with a black hood and heavy black rubber-tired wheels.

Wanamaker has a splendid closet arrangement for the nursery, proportioned to the size and needs of a baby's wardrobe. Saks-Fifth Avenue suggest chairs that fold in the most miraculous way, becoming upon demand a high chair, a breakfast table, or a low play chair. These are lined with washable blue-and-white checked pads. A modern Behaviourist might or might not (Continued on page 110)

Lovelier younger Skin . .



WHEN YOU GUARD ITS HEALTH IN 6 VITAL PLACES

This wonderful truth about my Milkweed Cream puts it on the dressing tables of a million beautiful women—it is much more than the most perfect cleanser you have touched to your face . . . *it is a marvelous corrector of the health of your skin!*

For Milkweed Cream *tones* the skin as it cleanses it. It coaxes impurities from the pores, and your skin is left fresh, immaculate . . . satin to touch. And, in addition, Milkweed's special toning properties free the complexion of blemishes and aging little lines and wrinkles. Swiftly the skin becomes healthy—gloriously clear—*young!*

The method these women use is simple—just as easy as ordinary cleaning. For the difference lies entirely in the healthful ingredients of my cream.

Guard your skin health this way

First apply Milkweed Cream generously. Leave it on the skin a moment to allow its special cleansing and toning ingredients to penetrate the pores. Then carefully pat off every bit. Next, apply a fresh and light film of Milkweed Cream and, following the six starred instructions at the left, pat the cream gently into the skin.

All drug and department stores have Milkweed Cream. Begin this sure method tonight. If you have any special beauty questions, send for my booklet, "Why Only a Healthy Skin Can Stay Young," or tune in on "Through the Looking Glass with Frances Ingram," Tuesday 10:15 A. M. (Eastern Time) on WJZ and Associated Stations.

STUDY MY MANNEQUIN TO KNOW WHY

"Only a healthy skin can stay young"

By FRANCES INGRAM

1. The Forehead . . Lines and wrinkles are all too likely to form prematurely on the forehead and between the eyebrows unless the skin is kept soft and pliable—and this Ingram's does with marvelous effect.

2. The Eyes . . Nothing is so aging and unbecoming as puffiness beneath the eyes and crows' feet at the corners. To keep the skin smooth, turn to the soothing and softening services of Ingram's Milkweed Cream.

3. The Throat . . To keep your throat from flabbiness, cover with a film of Milkweed and smooth gently downward, ending with rotary movement at base of neck.

4. The Mouth . . Drooping lines are easily defeated by filming the fingertips with my cream and sliding them upward over the mouth and then outward toward the ears, starting at the middle of the chin.

5. The Neck . . To prevent a sagging chin and a lined neck, stroke with fingertips covered with Milkweed from middle of chin toward the ears and patting firmly all along the jaw contours.

6. The Shoulders . . To have shoulders that are blemish-free and firmly smooth, cleanse with Milkweed Cream and massage with palm of hand in rotary motion.

Frances Ingram, Dept. B-20
108 Washington St., N. Y. C.

Please send me your free booklet, "Why Only a Healthy Skin Can Stay Young," which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

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INGRAM'S *Milkweed Cream*

"1/3 Italian Vermouth"

(and other famous recipes)



For the real Ritzy club-style tangy cocktails, you need IMPORTED Martini & Rossi Vermouth . . . it is Italian Vermouth from Italy. In either "Regular" or "Dry" it supplies just the right palatable snap.

Send for Bridge Club Vermouth Recipes AND SCORE PAD

Get an authentic collection of Vermouth recipes which share the fame of the "Martini" itself! Martini & Rossi Vermouth, with which the "Martini" and the "collection" always are mixed, tunes the palate with a grand opera of flavor. It makes the easiest, cheeriest before-bridge and before-dinner beverages . . . wholly apart from legal questions. Two kinds: Regular and Dry, often used half and half. Write for Recipe Book and Score Pad to W. A. Taylor & Co., 94 Y Pine St., New York.

Martini & Rossi Vermouth

IMPORTED



These sketches are described in detail on pages 56 and 57

POINTS IN CHIC VARIETY

(Continued from page 57)

EARRINGS are another detail that are smart at the moment only when they are exactly right. Round pearls worn close to the ears are excellent, as are dangling earrings of carved jade or coral.

SKIRT LENGTHS, as worn by the smartest New York women, are suited to their setting. It is noticeable that, at night-clubs, these women wear dresses that are long, but that clear the floor, definitely relegating the trailing dress to more intimate occasions in private houses. The wise woman considers just where she is going and what she will do before she decides what dress she will wear.

CHIC FOR THE NEWLY ARRIVED

(Continued from page 108)

approve of a little low commode chair with a musical back, but he surely would favour a play-pen from Stewart's, with counting beads and merry bells. Most of the shops have a useful arrangement called a Bathinette, which simplifies the daily bath ordeal. It is made of rubberized cretonne and rubber and has pockets on the side for sponge, soft wash-cloth, medicated powder, zinc stearate, and the inevitable pure olive-oil or Castile baby soap. A top which fits over this little portable tub converts it into a dressing-table on which baby may be held.

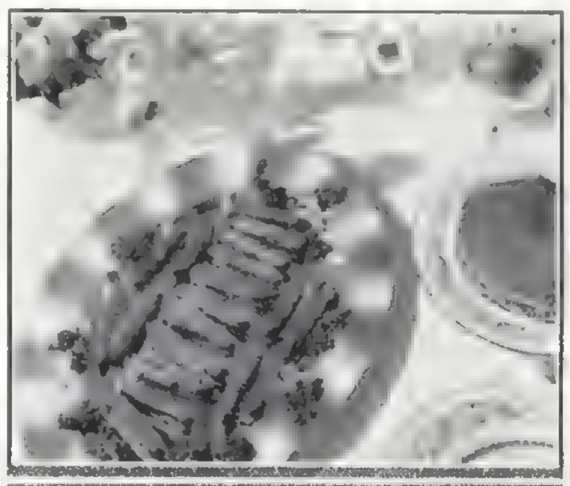
Most of the shops provide little slips giving prices for layettes, ranging from fifty dollars to two hundred or more. A medium-priced layette contains the following articles: three imported merino shirts, three merino binders, three flannel gertrudes, thirty-six bird's-eye diapers, three knit nightgowns, four nainsook gertrudes, eight batiste dresses, one blanket, one afghan or wrapping shawl, one crêpe de Chine wrapper, six knit bath towels, six knit wash-cloths, one knit bath apron, four quilted pads, two rubber sheets.

Silk-and-wool underwear is the medically approved choice of most mothers, although all-wool and even cotton is advocated by a few doctors. Saks-Fifth Avenue has some very new linen mesh underwear, which is warm, light, porous, and absorbent.

After the first six or seven months, long dresses are changed for shorter ones. The length of these varies from sixteen to eighteen inches. The materials of which they are made change, too, the classical batiste and nainsook giving away to dotted Swisses, crêpe de Chines, and handkerchief linens.



Traveling in comfort is a fine art. Experienced Travelers safeguard health by drinking the same water always . . . and always POLAND WATER



Silver and China by Courtesy Spaulding-Gorham, Inc.

The Great American Breakfast

When the family gathers for the morning meal it's gratifying to find the time honored breakfast of

JONES DAIRY FARM SAUSAGE

Over 2000 Jones Dealers receive shipments fresh from the farm each day.

For the sake of breakfast variety there is also Jones Dairy Farm Bacon and Hams which your dealer can get for you

Most Little Pigs go to market but the Best Little Pigs go to Jones

JONES DAIRY FARM
Fort Atkinson, Wis.
In Wisconsin's great dairy center — owned and operated by the Jones Family since 1834



MAKE-UP AS SEEN BY HIM

(Continued from page 61)

nails painted silver. This artificial touch clothes them more than the sandals. The African woman, who has little tattoo marks on her brow and cheeks, is playing the coquette just as were the beauties of Versailles, when they wore black velvet patches. But about the African woman, there is more mystery in her tattooed spots.

ODD MEANS TO BEAUTY

There is a famous English beauty whom Nature has endowed with a tiny black mole on her under-eyelid, like a second pupil of her eye, and she created the most amazing effect by making up a corresponding mole on the opposite lid. In the Far East, there are women who make up their eyes from the inside of the lids, as though the black shadows were creeping out over the eyelids themselves. This makes the most extraordinary effect, because it lightens the colour of the eye and gives it the fascinating look of the animals of the cat family, whose eyes are among their chief beauties. "Liquid white" is largely responsible for the cold blond type of English beauty who seems to be made of marble and gold. She is not beautiful because she looks pale, but because she looks more than that—"cold as ice."

What a pity that women can not know in advance about the light under which they will sit so as to make up for it. The other night, in Paris, this thought came to me as I watched Cora Madou in the amber light of the "Russian Eagle," now the chic night-place in Paris, where she sings at midnight. Her paint and her lip rouge were persimmon colour, and, beside her, all the other women in the room looked colourless, for the amber light had effaced every trace of their make-up. This effect of light on make-up is well understood in the theatre, but seldom outside of it. The average dressing-table of the fashionable woman is more beautiful, but less practical than the theatre. I wonder why women do not install, around their mirrors, the same row of coloured lights found in theatrical dressing-rooms, so that they could see themselves under the same varied conditions as the actress who has to contend with an ever-changing light, even more exacting than the changing lights of the outside world by night.

MAKE-UP INCREASES

Make-up is just coming into its own. I predict a great future for it. You will hold your hands up in horror—but think of what we have already seen. Have you forgotten that the make-up on the stage has long since extended beyond the doors of the theatre, and crimson-lacquered finger-nails are scarcely noticed after one short year of the fashion? Don't you remember the time when rouge and short hair were considered "fast?" Anything is possible. Well, now we have seen finger-nails of blue and green. Anything *is* possible. "HIM"

TAKING IT OFF BY INCHES

With none of the unpleasantness of dieting and strenuous exercise

Easily . . . Harmlessly . . . Locally Surplus flesh disappears.

Your tapemeasure will show definite results after you have used the cream every night until the jar is empty.

Fatty molecules are absorbed magically.

Fifteen minutes to apply . . . Greaseless.

Literature sent on request

Nan Renné
REDUCING CREAM



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Please send me postpaid, one 16 oz. jar Nan Renné Reducing Cream for which I agree to pay postman $7.50.

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Venus

A PROVEN ECONOMY

SOMETIMES the simplest things are the most difficult to put into words.

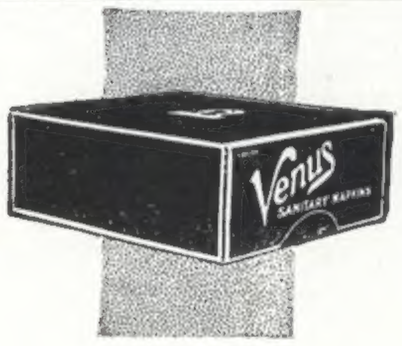
This is so of the economy of Venus Sanitary Napkins—although a proved fact to countless women.

We can only say that their slightly extra cost goes into an extra quality that is indispensable to refinement.

The finest stores in every city are ready to supply them

VENUS CORPORATION

1170 Broadway New York, N. Y.
424 So. Broadway Los Angeles, Calif.



CUP-FORM PATENTED

Brassière by Model



No matter how stylish your new dresses are—there will be wrinkles over the bust line or ugly heaviness—unless you brassiere yourself in keeping with the new mode—with Cup-form brassiere.

Cup-form's soft, silken, inner cups—cup the bust into natural, graceful curves. Women with over-developed busts find that Cup-form not only minimizes their appearance—but also gives healthful, comforting support. Others whom nature has slighted, use Cup-form to emphasize their under-developed busts to the proper degree of accentuation. And all women will discover that Cup-form is the perfect bust foundation for the new silhouette.

For sale at all leading stores.

Style illustrated 1138—of silk jersey—$2.50—Others in narrow, medium or wide brassieres—$1.00 to $5.00.

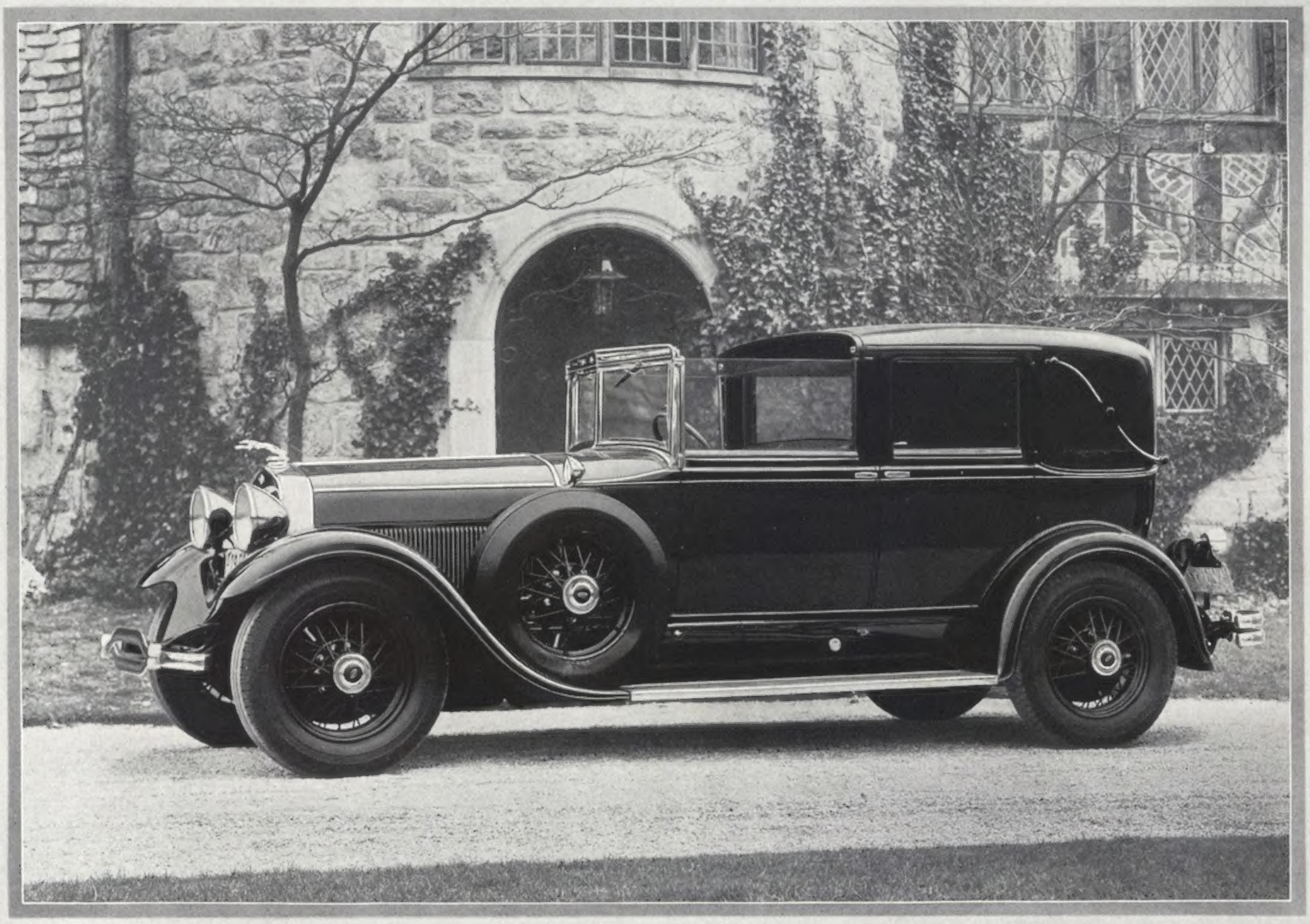
Granada



Model Brassière Co. INCORPORATED

DEPT. I
200 Fifth Avenue New York
London . . . . . Paris

THERE is no suggestion of beginning or end in the faultless performance of the Lincoln. From your first day at the wheel, your Lincoln is a car of proved excellence that requires no "breaking in." A year, two, three, four years later—you drive it with the same assurance of its consistent power and smoothness. ◆ Its motor, chassis and body are as nearly perfect as any that have ever gone into an automobile. The quality of the engineering skill and the materials used, the unhurried precision of its making, account for its enduring stamina and beauty. ◆ It is a simple statement of fact to say that there are 100,000 miles or more of good service in the Lincoln. It is a car that you can use constantly and without worry, through many years, for every motoring purpose . . . a car that will claim your enthusiasm at once . . . and hold your loyalty through the last mile that you drive it.



THE LEBARON
ALL-WEATHER CABRIOLET

A car to fit all weather conditions and one that the owner may be proud to place in the most exacting social setting. ◆ Chromium plating is employed to advantage on the smart V-shaped windshield. This type of windshield not only individualizes this motor car, but serves the practical purpose of helping to eliminate glare. ◆ The appointments . . . complete and of detailed excellence . . . include a folding center arm-rest and two comfortable opera seats that are easily disposed of when not in use. ◆ From the graceful fluidity of exterior line to the modern refinement of its interior, this carefully built cabriolet is a formal but distinctive representative of the varied body group especially designed for the powerful Lincoln chassis . . . a group of bodies that provide, to a notable degree, a combination of strength, beauty, luxury and safety.

THE LINCOLN

STEINWAY

THE INSTRUMENT OF THE IMMORTALS



"SECOND HUNGARIAN RHAPSODY," *painted for the* STEINWAY COLLECTION
by HANS LARWIN

Musical annalists refer to Liszt as the first virtuoso to use the piano in a manner suggesting the sonority and brilliance of the orchestra. Certainly only a musician of extraordinary powers could have composed a work with the tonal range and emotional intensity of his Second Hungarian Rhapsody.

GOOD THINGS have such a way of pulling hard at the purse strings that the man of modest income often denies himself what is really within his means.

This is apt to be true of the man who is buying a piano. He will usually admit quite frankly that he would rather have a Steinway. . . . Its tone is the acknowledged standard for pianoforte music the world over. At almost every notable concert it is the artist's choice. And among those who know good music it is the instrument which seems always to be preferred. . . . Yet he assumes that a piano of such reputation must necessarily be beyond his means.

In reality, he may purchase a Steinway on the most reasonable terms. By making an investment purchase out of income—in fact, with an original deposit of as little as $155.00 — he may have a Steinway Grand delivered to his home at once. The balance may be distributed over a period of two years.

In this way almost every music lover may own the piano which has been the choice of virtually all the noted musicians from Liszt to Rachmaninoff. And though he may select his Steinway from many different sizes and models, each at a different price, he may rest assured that it will be an instrument unquestionably superior in performance. For there is only one quality of Steinway.

A new Steinway Upright piano can be bought for $875

GRANDS $1550 *and up*

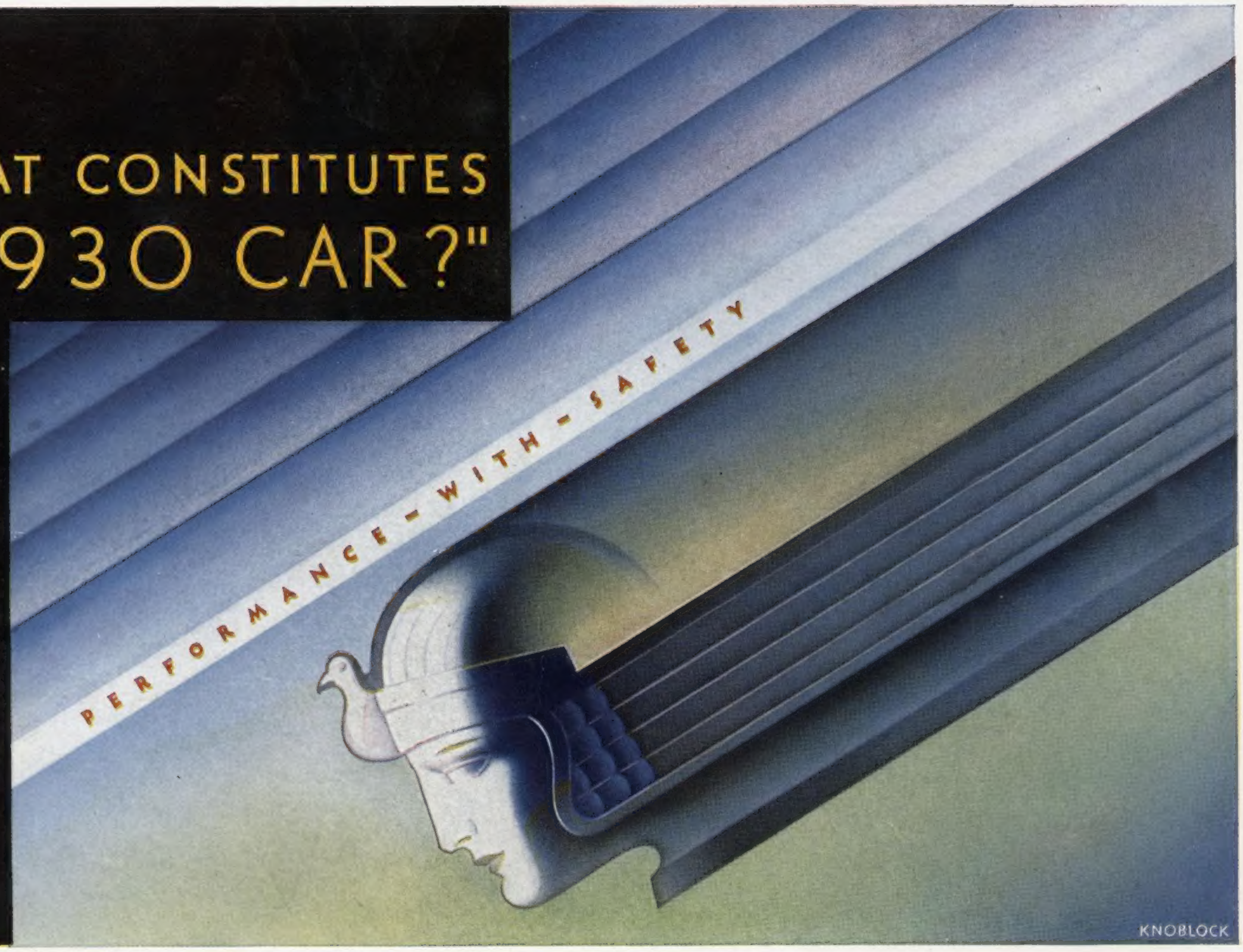
plus transportation

10% down *balance in two years*

Used pianos accepted in partial exchange. If there is no Steinway dealer near you, write for information to

STEINWAY & SONS, STEINWAY HALL
109 West 57th Street, New York

WHAT CONSTITUTES A "1930 CAR?"



Now comes the annual fanfare, spectacular parade of new models of all makes labeled, in this year of grace, "1930 cars."

Is it not then pertinent to inquire, "What constitutes a truly modern automobile?"

Perhaps the public is weary of glittering words so widely offered in lieu of real engineering progress.

If you'd like to know the truth of what's what in Motordom, you are invited to study the Stutz, then try to match its advantages in the combined offerings of other cars.

Why not have a showdown as well as a show? Let's see what is actually new and what merely aspires to be new.

One car is offered as a "new model" mainly because it now has safety glass. For four years and more, Stutz owners have had the protection of safety glass throughout.

Another car is announced as a "1930 new model," merely on the strength of four-speed transmission. Stutz has had this modern gearset since 1928.

Down the aisle you see a whole row of new cars trying to look like low center of weight. Do not mistake the chopped-off roof for low center of weight.

Years ago, Stutz introduced worm drive as the correct means of lowering the center of weight, thereby providing greater ease of riding, easier steering, better roadability and greater safety. Others will adopt it in time, but when? Stutz has it now.

In 1926, Stutz announced the double-drop frame, further to insure *performance-with-safety.* Several have since adopted this type of frame but cannot achieve the full advantage made possible by Stutz worm drive. Others still have the old, conventional frame neatly tucked away in their "1930 cars."

Look at these "1930 cars," and see how many have Noback, that amazing safeguard which prevents undesired back-rolling on hills.

Stutz has Noback and believes a car to be antiquated without it, as obsolete as an elevator without the device which prevents the cage from falling if the cable breaks.

How many "1930 cars" have side-bumper steel running boards integral with the frame, introduced by Stutz in 1926? This vital safeguard protects the occupants of the car in case of side-collision. Stutz basic design makes it possible.

Nearly five years ago, Stutz introduced into passenger car design the eight-in-line valve-in-head engine, with overhead camshaft. Why not have it in the car you buy?

Stutz takes the position that America's safest car has the moral right to be fastest. And Stutz counters this speed with powerful, hydraulic, Feathertouch brakes, the most effective brakes on any American car. Can automobiles without such brakes qualify as "1930 cars"?

With the incomparable Stutz chassis, you take your choice of the most advanced coachwork of Europe and America—bodies by LeBaron, Brunn, Fleetwood, Derham, Hibbard and Darrin, and Weymann.

Look inside the car. Adjustable front seats, built-in radio as optional equipment—both pioneered by Stutz, both claimed by others as "1930 innovations."

Now, remember, there are in all fourteen major features of Stutz design, the sum of which can be found in no other car. You can find this advanced engineering only in Stutz and its companion car, Blackhawk. If someone offers you less in the fine car field, ask him what constitutes a "1930 car."

STUTZ MOTOR CAR COMPANY OF AMERICA, INCORPORATED
INDIANAPOLIS, INDIANA

SAFETY STUTZ AND BLACKHAWK CARS

NO OTHER CAR MAKER COULD TRUTHFULLY SIGN THIS ADVERTISEMENT